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Spring 1970

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NOTES ON THE CHICANO MOVEMENT

*"La Raza," "Huelga," and "La Causa"
Express Demands of Mexican Americans*

by Byron Williams

In the southwest United States, seven million Mexican Americans make up 13 per cent of the population and are the largest "minority group." Spanish is their first language: their mother tongue. The Anglo-American majority has learned a few Spanish words—not many, but a few, such as *adios*, *sombrero*, and *vamos* (which is usually used to mean "get out"). Bronco, chaps and lariat, the work words of a few years gone, are no longer any more foreign than names such as California or El Paso. Today new words are being forced into the Anglo-American consciousness from beyond the barrier that has excluded the Mexican American from his country's social and economic main-stream ever since the Southwest was taken from Mexico at gunpoint.

La Raza is "the Race"—born in America with the coming of Spaniards to this hemisphere, and evolved during five centuries since the confrontation of European and original American civilizations. The

roots of *La Raza*, consequently, reach back through Spanish, Maya, Aztec, or Inca culture to the beginning of history.

Chicano is the name by which the Mexican American (as the Anglo-American refers to him) knows himself and distinguishes himself from people of other racial and cultural backgrounds. He is not a foreigner in this country; in fact, his family, or his pueblo, may claim lands granted in the time of the Spanish Empire. Chicanos are members of *La Raza* and citizens of the United States.

La Causa is "the Cause" of Chicano redemption from oppression, segregation, and economic exploitation suffered as a consequence of the Anglo-American's white supremacist institutions.

Huelga means "strike"—specifically, the five-year struggle of California farmworkers to organize and gain recognition for their union.

Barrios are the slums and ghettos of southwestern towns and cities in which the majority of Chicanos are

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forced to make their lives.

Not all Chicanos live in the Southwest: added to the seven million there are three million more throughout the country. Many are migrant farmworkers who follow seasonal crops as far north as Michigan and east into New Jersey, passing briefly through the fringes of the communities whose crops they help to produce. In a total U.S. population of 200 million, ten million people cannot bulk large everywhere, and too many of their fellow-citizens are as yet unaware—if not unbelieving or uncaring—of the substance of grievance and the

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Children's Books From Africa

*Survey Finds Rich, Untapped Source of Books
To Interest Young Readers in United States*

by Prof. Lalage Bown

Among the growing number of African books for African children, some may provide pleasure and useful enlightenment for young readers in the United States. In certain instances, African children's books make cultural assumptions or use words and phrases that would be unfamiliar in the United States. However, most African countries are made up of more than one people, and therefore African authors are accustomed to clarifying for the benefit of other groups any special traditions or vocabulary. Further, there are rich quarries of folktales, ranging from the Aesopian to the near-epic, and folktales tend to have universal application and appeal.

How and where does one get hold of such books? A few are produced by enterprising businessmen working as small commercial printers and are distributed within the printer's area by small retail stores and street hawkers. In Western Africa, when one crosses a large river by ferry, one is sure to be accosted by a peddler with a tray of small paperback books, often illustrated by woodcuts or lino-cuts. Most of these are for adults, but some are designed for schoolchildren (often also written by schoolchildren). The author is paid the equivalent of thirty to forty dollars for his manuscript, and the printer goes on selling copies until demand ceases. A few learned institutions, such as the School of Oriental and African Studies in London, have made collections of these pamphlets. They

have more than a curiosity value, since several authors now internationally famous have written for one or another printer in their hometowns; also, such pamphlets illustrate the vitality of "pop" literature in countries like Nigeria and Ghana. But obviously these are not the books that will come most easily to hand outside Africa.

The sources for United States parents and teachers will be the more professional publishers with international collections. Normally, books must be bought through a bookseller, but on request publishers will supply catalogues from which titles may be chosen and ordered from an appropriate bookshop. (Sources appear at the end of this article.) Some publishers are based within the African continent and some outside it; their lively activity in the African children's book market began some twenty years ago. As African nations have won independence, politicians have worked strenuously for the spread of education. In most countries, universal primary education has yet to be attained, but governments have put much effort into promoting education for the masses. Hence, the largest segment of the literate public is very often of school age. In addition, English is a second language for most of the African countries which use it officially, and school instruction in English must be reinforced by "readers," to catch the children's interest and increase their familiarity with the language.

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Council Awards Announced In Second Annual Contest

Authors of Original MSS
Win \$1300 in Prizes

A Washington, D.C. school teacher and a New York artist won top honors in the Council's Second Annual Contest for manuscripts by Black writers unpublished in the children's book field.

Mrs. Sharon Bell Mathis, a teacher at the Charles Hart Junior High School in Washington, D.C., and a mother of three children, won \$500 in the 8-12 age category for her original manuscript, "Sidewalk Story." In the picture book category, Virginia Cox, a graduate of the New York Art Students League, won \$500 for her "ABC: The Story of the Alphabet."

In the 12-and-over age category, no top prize was awarded, but a special award of \$200 was presented to Margot S. Webb, Fordham university instructor, for "story idea and original research." An additional \$100 award was given to the Rev. James Streeter, of West Newton, Mass. for "creative writing ability."

The entry by Mrs. Mathis, "Sidewalk Story," depicts the reaction of

children to what is becoming commonplace in the lives of ghetto families: eviction.

Virginia Cox's "ABC: The Story of the Alphabet" presents the development of the alphabet from its roots in Africa to modern times. The account has considerable information of interest to children, some of which is little known to adults.

Margot S. Webb's great—great uncle was the now famous abolitionist David B. Ruggles, a conductor on the underground railroad. Through a series of letters that might have been written by Ruggles to one of his nieces, Miss Webb conveys the story of the man and his struggle, as she discovered it through research into the details of his life. The manuscript is entitled, "Letters from Uncle David: Underground Hero."

The Rev. James Streeter was a runner-up in the Council's first annual contest. This year's contest judges were Rosa Guy, the author and chairman of the Harlem Writers' Guild; Tom Feelings, the



Sharon Bell Mathis

noted Black illustrator of children's books; and John O. Killens, novelist, essayist, and author of *Youngblood* and *Then We Heard the Thunder*.

Awards were presented at a reception March 26 at the Grolier Club, 47 East 60th Street, New York City. Originally, the reception had been set for March 10, to honor the memory of Harriet Tubman who died on that day (her birthday is unknown). March 10 was designated "Interracial Books for Children Day." Each year, from now on, the Council's reception will rotate and be held on a day to

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EDITORIAL

The Council has proved its effectiveness on many, many fronts. Our successes in seeking out ethnic minority writers and illustrators and in finding publishing outlets for their creative works are now well known. The readership of our bulletin grows by the hundreds every month. Letters from all parts of the country, and from Africa, England, France, Sweden, and now from countries in Asia, attest to our expanding influence. The extent we have contributed toward creating relevancy in children's books is difficult to judge. We think our contribution in this regard has been profound.

While we are heartened by the enthusiasm for what we are doing, we think it is unfair and unrealistic to expect the Council to rely for the services we perform on an all-volunteer staff. Our publications, our contests, our workshops, all our activities are carried on without benefit of paid assistance.

We believe the time has come to create for the Council a firm financial base, so that we can pay for the services we are increasingly expected to perform.

We call upon concerned foundations and organizations to give the Council serious consideration in their funding operations.

We also call on our readers and friends to contribute generously to the 1970 fund-raising campaign now being launched by the Council. Contributions to the Council on Interracial Books for Children are tax exempt.

THANK YOU, INDUSTRY CONTRIBUTORS

We express warm thanks to the following publishers who have so far contributed to the Council's annual fund-raising campaign:

ABINGDON PRESS
BANTAM BOOKS
BOBBS-MERRILL
COWARD-McCANN
DELL PUBLISHING CO.
FOUNDATION
FEARON PUBLISHERS, INC.
HARCOURT, BRACE & WORLD
HOLIDAY BOOKS
HOUGHTON MIFFLIN
McGRAW-HILL BOOK CO.
NEW AMERICAN LIBRARY
NORTON SIMON FOUNDATION
FUND
STACKPOLE BOOKS

TO THE GRUBER FOUNDATION

We thank the Gruber Foundation for contributing to the Council's 1970 fund-raising campaign.

NEW CONTRIBUTORS TO THE RUTH ADLER MEMORIAL FUND

We appreciate the new contributions of Mr. and Mrs. Gerald Ames and Mr. Robert Winsor to the Council's Ruth Adler Memorial Fund, reported on in a recent issue of *Interracial Books for Children*.

IN MEMORY OF ABRAHAM MARCUS

Friends and relatives of the late Abraham Marcus have established a living memorial with contributions to the work of the Council. We wish to express gratitude to the following contributors to this fund: Mr. and Mrs. Gerald Ames; Sylvia Brian and her sister; Mr. and Mrs. H. Chanko; Mr. and Mrs. Samuel Lebow; the students and faculty of the Old Tarreytown School; the students and faculty of P.S. 130 Queens; Mrs. E. Rosenthal; and Dr. and Mrs. Donald Sasonkin.

BULK RATES

INTERRACIAL BOOKS FOR CHILDREN is available at the following reduced rates for bulk purchases:

25 copies	30¢ each
50 copies	20¢ each
100 copies	15¢ each
250 copies	10¢ each

BACK COPIES

Copies of Volume I are now out of print. However, copies of Volume II, No. 1, and Nos. 2-3, are available at the bulk rates given above. Individual copies are 50¢.

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MARGARET DAVIDSON
ROBERT YOUNG Associate Editors
BYRON WILLIAMS West Coast Editor
SYDNEY WEISS Art Editor



Letters to The Editor.

A Child in Need

Dear Sirs:

Donna Marie Jackson is nine years old. . . . She is a child of the Chicagoland "ghetto," Donna attends a nearby parochial school and its testing has revealed a seventh-grade level of word-study skills for Donna. Donna reads everything in sight, and she loves to write and illustrate stories. She is very conscious of the fact that she lives in a separate world from the little white children who play across the television screen.

Her teachers have suggested that I find some creative workshop to develop and encourage Donna's talents. I have exhausted the areas with which I am familiar. No one cares. I worry that she may grow up and bottle her emotions and expressions and become explosive.

Can you help Donna by directing me to some one who will listen to her? Donna and I await your reply. If you must say that you can be of no help, at least say that. She will know that someone is interested in her and what she is doing. I know what can happen to Donna. It happened to me. Fortunately or unfortunately, black youngsters were not as vocal in my day. So rather than become explosive, I became dormant. So I hope you understand why I must seek help for Donna and nourish that creative spark until it becomes ablaze, perhaps enough to cast a light for those who stumble in darkness.

Mrs. Ernestine Jackson
536 East 44th Street
Chicago, Illinois

Where Are the Authors?

When we need interracial books so much—when the demand grows greater that they be written by "interracial" authors—WHY is it that in the ten years that I have lectured on "Writing for Children and Teenagers" at New York University (Washington Square)—I have had only six or seven Black writers take the course? One of these, who used to commute to New York from Baltimore once a week to take my course, now has published more than a dozen books, although prior to taking the course, she had never published before.

On the whole, the class has produced and had published nearly eighty books to date. We do get results—and we are there, ready and willing and able to help. Where are the potential authors?

Lee Wyndham, Lecturer
New York University
Writing Center
Washington Square

Lee Wyndham's question deserves comment. Finding the doors always closed to them in the past, and dis-

appointed in a million ways, are the Blacks suddenly to be expected to take the white man at his word that now the doors are open? Does not the answer lie in going to the ghettos and seeking out the talent?—Editor

Dr. Dolittle Still

I have just finished reading the critique of the Doctor Dolittle books in your summer issue of two years ago.

As a child I read all twelve Dolittle books with delight, over and over again, and as a writer and illustrator of children's books now, I have often called on the vague and delightful memories I have of Mr. Hugh Lofting's prose, his whimsy and his imagination; so I began the article skeptically, to say the least.

I believe that all white people, no matter how intense their egalitarianism, how genuine their liberal feelings, how much they hate bigotry in any form, find themselves irrationally prejudiced against Black people in some ways. Sometimes this feeling is kept dormant, but it creeps out occasionally in all of us. I've never been able to understand this in myself. Where did it come from?

The Dolittle Books were only a small part of it, but the important thing is that I had forgotten all the incidents you describe. The only proper analogy I can make about my feelings now, is to compare them to a patient in psychotherapy, at the moment when the doctor discovers some long repressed trauma, and the patient suddenly understands many things about his life since that time. I remember the Dolittle implications now, and I think I understand myself a little better too. Thank you for publishing Mrs. Suhl's evaluation.

I suggest you send copies to every children's book publisher and children's librarian in the country.

Rosemary Wells
1580 Third Avenue
New York, N.Y. 10028

White Authors and Lack of Authenticity

So much stress these days is placed on the writing of children's books on the Black experience that a lot of people are forgetting whose experience it is.

Truly meaningful writing about the Black experience must come, of course, from those who have lived and know it—Black people. That's what *authenticity* is about. Anything else, though possibly of merit, is *synthetic*.

No book like *Sounder* by William Armstrong should be winning any award for excellence, when Blacks know that the Black man who told this story to Armstrong (when Armstrong was a boy), was aware that he was talking to a member of the race of people who were his oppressors. The Black man who told the story was masking his hostility, and what the Black man said could not have been authentic.

Telling the whole truth of how Black people really feel about their relationships with white people was not prevalent among the Blacks of that man's day, as it would have made our survival impossible.

It seems today that whites would rather hear of the Black experience from white writers. Witness William Styron's *Nat Turner*, and, in children's literature, Mary Hays Weik's *Jazz Man*, both full of stereotypes of people who do not know the experience out of which they are writing. One could go on and on with examples. It is exemplified also in the choice of music: Janis Joplin in place of Aretha Franklin, Tom Jones in place of James Brown, Benny Goodman instead of Count Basie, Shelly Mann instead of Max Roach.

Tom Feelings
320 Eastern Parkway
Brooklyn, New York

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Council on Interracial Books For Children, Inc.
9 East 40th Street, New York, N.Y. 10016 3

I wish to continue receiving *Interracial Books for Children* and enclose \$2.00 for four issues.

I also wish to contribute \$..... to help the Council carry out its program.

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INFORMATION CLEARING HOUSE

A Library Guide to Afro-American Studies contains booklists and periodical references, with suggested subject headings for librarians who plan Black Studies collections. Available for eight cents (8¢) in postage stamps from The John F. Kennedy Library, California State College, Los Angeles, Calif.

The Association on American Indian Affairs reported that the 5,000 print run of its "Preliminary Bibliography of Children's Books about American Indians" (mentioned in the last issue of this column) is exhausted and a second printing has been ordered. So high was the interest shown that the Association obtained close to a 50 per cent return on a questionnaire sent out with the bibliography. The "Comprehensive" bibliography (all books recommended by American Indian readers) will be available November, 1970. It will include a list of books rejected by the readers.)

Another bibliography on American Indians classifies books written by Indians (any date) and books written about Indians (published since 1967). This listing is available from Henry W. Hough, the Governors' Interstate Indian Council, 701 Sixteenth St., Boulder, Colo. 80302.

"Puerto Rico," published by the New York Public Library's *Branch Library of Book News*, offers an annotated list of books by and about Puerto Ricans. The list includes a small number of children's books printed in English and Spanish. Send 25¢ to the New York Public Library, Fifth Ave. and 42nd St., New York, N.Y. 10018.

"Chicano! A Selected Bibliography by and about Mexico and Mexican Americans" includes a brief but excellent discussion of the Chicano Movement and an insightful analysis of the term "Chicano." It also lists the Chicano newspapers and how to obtain them. Write to the Latin American Library, 1457 Fruitvale Ave., Oakland, Calif. 94601. Senior Librarian Keith Revelle, who prepared the bibliography informs us that the following text, written on a junior high level, was published subsequently to the bibliography and should be added to it: *Mexican Americans: Past, Present, and Future* by Julian Nava (American Book Co., 1969).

A 28-page bibliography specializing in books for young people on Chicanos and Mexicans is available from the Division of Instructional Media, Library Dept., Oakland, Calif. Titled "The Mexican Americans," it draws attention to the paucity of books available on Chicanos by printing in separate color the few pages listing published books on Mexican Americans in the United States.

A checklist for a course on Black culture, appearing as the lead article in the September 1969 issue of *English Journal*, is titled "What's Black and White and Read All Over." Prepared by Dorothy Sterling, a close friend of the Council on Interracial Books for Children, Inc., the checklist is based on an outstanding paper presented in 1968 at the Milwaukee Convention of the National Council of Teachers of English. It may be obtained free from School and Library Services, Doubleday and Co., Garden City, N.Y. 11430.

Available free in unlimited quantities is a "Soul Quiz" on Black American Freedom Fighters. It is printed on a single sheet, French folded, and is ideal for school-wide distribution or in the mailing of any organization. Send request to Foundation for Change, 1619 Broadway, New York, N.Y. 10019.

Buy your 1970 picture calendar and aid farm workers. A moving portrait of the California grape pickers, the \$1 cost of the calendar goes to the farm workers. Add 25¢ for postage and send to UFWOC Calendar, P.O. Box 130, Delano, Calif.

"Steppingstones" is an unusual and attractive commercial catalogue of multiracial and multiethnic learning materials. Features, in addition to books, records, filmstrips, and transparencies with descriptive annotations and coded recommendations. Useful items include Spanish language books, paperbacks for grades five to nine, and cartridge cassette tapes for language arts. Available free from Educational Reading Service, East 64 Midland Ave., Paramus, New Jersey.

Shortchanged Children of Suburbia. This pamphlet reveals the ignorance and prejudice among suburban children and their teachers about ethnic minorities with a focus on what the schools fail to teach. Recommended for details on an action program for schools. Available for 75¢ from the Institute of Human Relations Press, American Jewish Committee, 165 East 57th St., New York, N.Y. 10022.

American Indians Form Own Publishing Enterprise

A new publishing firm, owned and operated by American Indians, has opened in San Francisco. The firm was launched to provide an outlet for American Indian writers, and at the same time to counteract the stereotypes found in so many books published by conventional white-owned publishers.

Known as the Indian Historian Press, the firm will publish twelve books in 1970-71, all by and about American Indians. The editor is Jeanette Henry, and the firm's address is 1451 Masonic Avenue, San Francisco, Calif. 94117.

The first title to be published by the new firm is intended for 4th and 5th grade readers: *The American Indian in California History*. Other titles scheduled for this year are *The Arts in Native American Life*, *Indian Voices*, *Native Poets and Their Works*, *American Indians Today*, *The Pueblo People*, *The Music of Native America*, *The American Indians in American History*, *Give or Take a Century: An Eskimo Family*, *A Hopi Autobiography*, *Indian Heroes and Heroines*, and *A Storybook of Indian Life*.

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Contest Winners

honor the memory of an important person in the heritage of ethnic minorities.

Meanwhile, the Third Annual Contest is underway. Eligibility for this contest has been expanded to include, in addition to aspiring Black writers, Americans of Spanish-speaking origins and American Indians. Five hundred dollar prizes will be awarded in this contest to authors of winning manuscripts in each ethnic minority group. Deadline for the Third Annual Contest is September 30, 1970

Contest applications and rules may be obtained by writing to the Council on Interracial Books for Children, Inc., 9 East 40th St., New York 10016.

An announcement will soon be made of a contribution to the Council of \$500 by the Association on American Indian Affairs, to be used as prize money in the Third Annual contest's American Indian category. *(The Council is an all-volunteer organization and depends upon contributions for contest awards. We urge our readers to request financial support from interested individuals and organizations. Contributions, which are tax free, will be earmarked toward the ethnic minority specified by the donor.—Editor)*



Virginia Cox

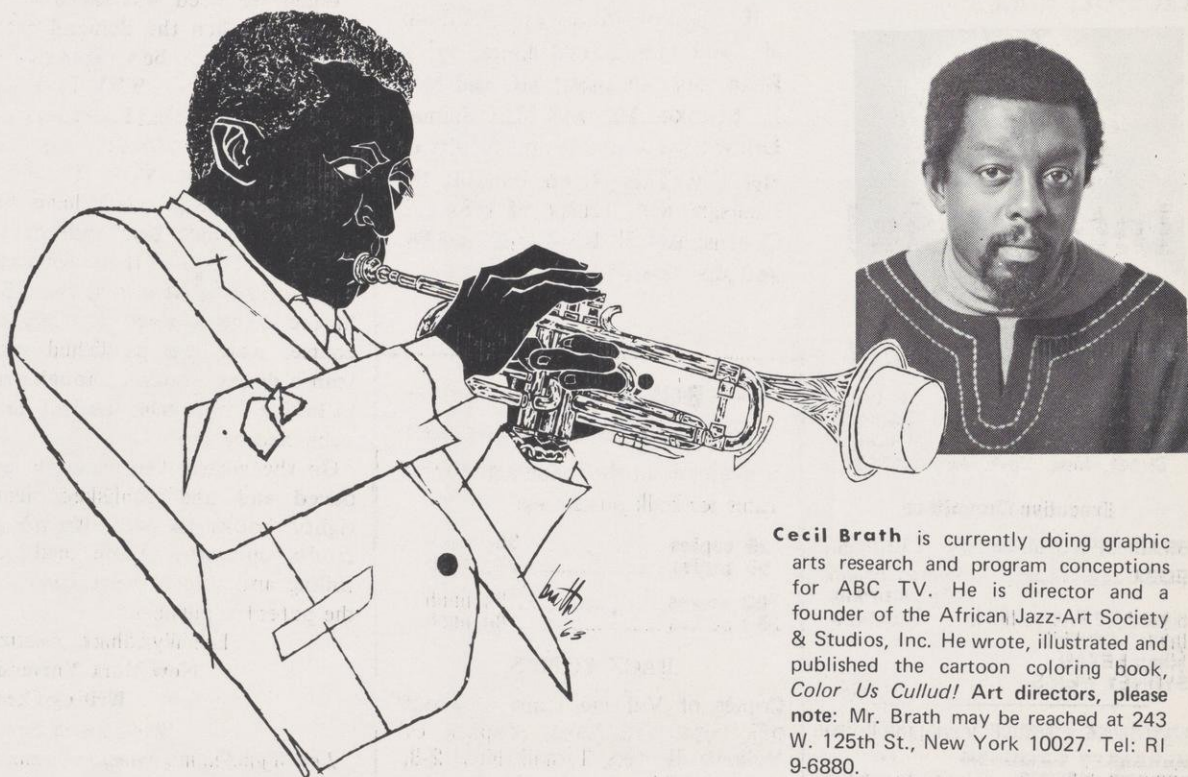
Winners of the First Annual contest were Kristin Hunter, for *Soul Brothers and Sister Lou*, subsequently published by Scribners, and Walter Meyers, for *Where Does the Day Go?*, subsequently published by Parents' Magazine Press.

Editors and publishers, please take note: The Council is justifiably proud of its role in finding publishing outlets for talented writers who are members of ethnic minorities. Although the Council does not act as an author's agent, copies of all winning manuscripts are made available to editors who state in writing (prior to the closing date of the contest) their interest in seeing copies of the winning entries.

POSTER-ART WANTED The Council would like to make book-related posters widely available to schools, posters in which ethnic minority children can see themselves. We would appreciate graphic designs that depict children of all races, with themes that relate in imaginative ways to the enjoyment of books. The Council needs, in addition to the graphic designs, funds to distribute the posters to schools everywhere. Will you help?

Art Directors, Take Note

This feature has achieved outstanding success in bringing book illustration assignments to artists who are members of ethnic minorities. We welcome the unsolicited work of artists who wish to bring samples of their work to the attention of art directors of children's books.



Cecil Brath is currently doing graphic arts research and program conceptions for ABC TV. He is director and a founder of the African Jazz-Art Society & Studios, Inc. He wrote, illustrated and published the cartoon coloring book, *Color Us Cullud!* Art directors, please note: Mr. Brath may be reached at 243 W. 125th St., New York 10027. Tel: RI 9-6880.

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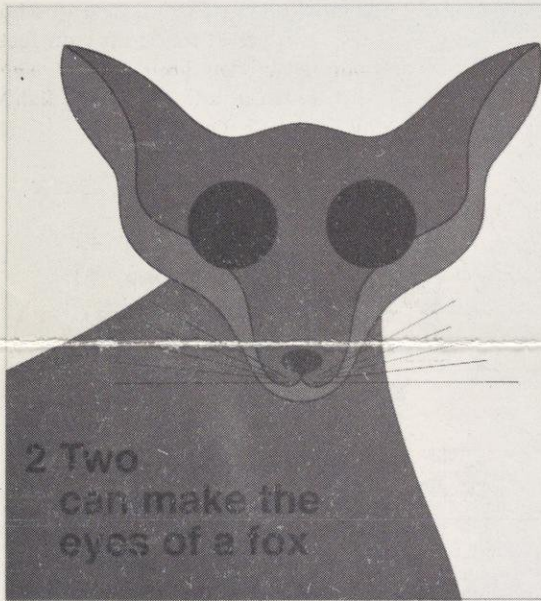
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Art Directors, Take Note



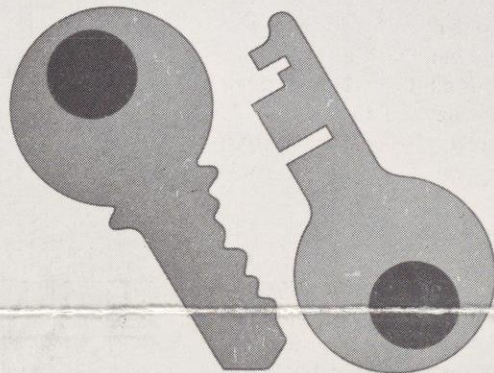
The Ring in the Prairie, to be published April 28 by Dial Press

Leo & Diane Dillon have been a husband-wife illustrating team ever since they graduated from the Parsons School of Design. They illustrated *Hakon of Rogen Saga* and *Claymore and Kilt* for Holt, Rhinehard & Winston. Their first picture book for children, *The Ring in the Prairie*, will be published this spring by Dial Press. It is an American Indian folk tale. **Art directors, please note:** The address of the Dillon studio is 221 Kane St., Brooklyn, N.Y. 11231. Tel: MA 4-0023.



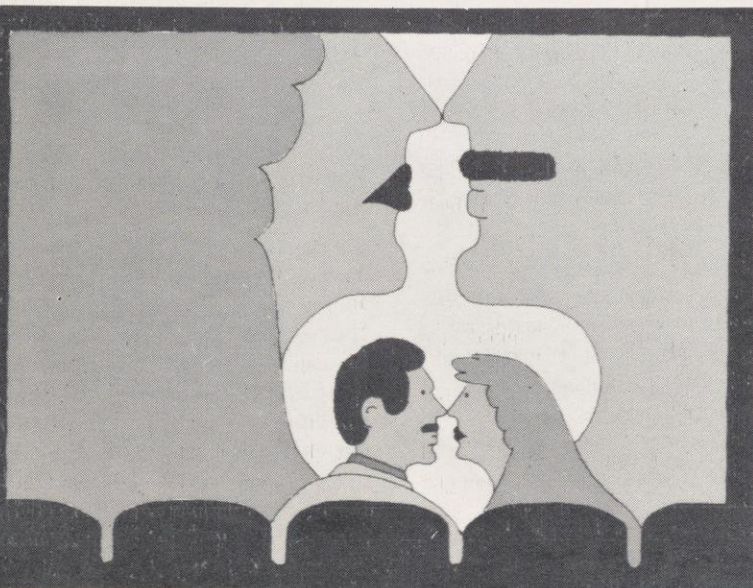
2 Two
can make the
eyes of a fox

Ten Black Dots, published Charles Scribners Sons



or the eyes
of keys that
open locks.

Donald Crews is a free-lance designer and photographer. He has written and illustrated two children's books, *We Read A to Z*, published by Harper & Row, and *Ten Black Dots*, published by Charles Scribner Sons. **Art directors, please note:** Mr. Crews studio address is 870 Greenwich St., New York 10014. Tel: YU 9-6482.



Sample of illustrator's work



Vincent Lewis graduated from Cooper Union in 1967. He worked as an assistant art director before turning to free-lance book design. He is currently illustrating a series of books for Time-Life, Inc. **Art directors, please note:** Mr. Lewis' studio is at 105 East 10th St., New York 10003. Tel: 477-4948.

Information Clearing House

A set of nine bibliographies on **Black Culture**, including art, music, fiction, drama, poetry and periodicals, is available for \$1 a set from Black America, Bergamo Center, 4100 Patterson Rd., Dayton, Ohio 45430. (The Black America Workshop of the Bergamo Center concluded its fourth workshop last February. **INTERRACIAL BOOKS FOR CHILDREN** takes this opportunity to extend warm congratulations.)

The Writers Workshop in Children's Literature, which will be held at Temple Buell College in Denver in August, has announced two scholarships of \$100 each, one for a Black writer and the other for a Chicano or American Indian writer. These scholarships have been made possible by contributions from the authors Mary Elting and Franklin Folsom, who will be members of the staff of the workshop. Mr. Folsom is a founder and first chairman of the Council on Interracial Books for Children.

A comprehensive bibliography of books written or narrated by **American Indians** will be available after May 4. A total of 157 books are annotated in this 45-page bibliography. Available for \$1 from the Association on American Indian Affairs, Inc., 432 Park Avenue South, New York, N.Y. 10016.

new catalogue *Red, White and Black (and Brown and Yellow): Minorities in America 1970*, listing nearly 600 selected paperback books and audio-visual materials on minority themes. For copies of catalogue and for information on how schools and libraries may obtain on loan an exciting exhibit of the paperbacks, write The Combined Paperback Exhibit, Inc., Scarborough Park, Albany Post Road, Briarcliff Manor, N.Y.

Available free (single copies) is the

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Books From Africa

Publishers have therefore found it sufficiently profitable to devote much professional skill to encouraging the writing of and the production of books for children. They have made an effort to secure African authors of high quality; among the novelists and journalists who have responded to the appeal are Onuora Nzekwu and Cyprian Ekwensi (west Africa), and Kna-dambi Asalache (East Africa). Because the potential readership is large, many books are sold very cheaply, at prices equivalent to U.S. fifty or sixty cents; the most expensive juvenile title I have found on publishers' lists is sold at about \$2.10.

Within Africa, the two main publishers of English-language books are the East Africa Publishing House (EAPH), of Nairobi, Kenya, and the African Universities Press (AUP), of Lagos, Nigeria. The EAPH is a truly African-based and African-capitalized enterprise, and has a very interesting list in a number of subjects. It has, for instance, issued works of major scholarly importance on East African history, and such interesting political documents as the autobiography of Okello, who claims to have organized the Zanzibar Revolution. EAPH complements its adult books with an interesting children's shelf. For example, at the simplest level it has a series designed for children in their third year of school and hence just able to read English. Among them are some attractive, small collections, by Pamela Ogot, of folktales she heard in her childhood in Western Kenya (the homeland of the late Tom Mboya). Forty-four pages each and costing about a U.S. quarter, the first two booklets are *East African How Stories* and *East African Why Stories*. Among stories told are "Why the Hippo Has No Hair" and "How the Hawk and the Crow Came to Hate Each

Other."

For older children, the EAPH has a series, at thirty-five to fifty-six cents each, called the *East African Reader's Library*. These include fantasy, adventure, school stories (about boarding-school experiences) and autobiography, mostly by East African authors, although there are one or two West African and European writers.

Provision for a parallel readership is made by the African Universities Press, more than two thousand miles to the west, in Lagos, the capital of Nigeria. The AUP is linked with the enterprising publishing house of André Deutsch, which has provided managerial and editorial assistance, but the firm's directors are mostly Nigerian and so are its authors. It, too, has books for beginners in a series known as the *African Junior Library*. Again the staple is the folktale, and two titles especially worth mentioning (each at forty-two cents) are *The Hunter and the Hen*, by Oladele Taiwo, and *Sugar Girl*, by Kola Onadipe. Both of these small volumes are illustrated by an extremely distinguished Nigerian artist, Bruce Onobrakpeya. (Among other things, he designed the drum motif, well known to scholars, of the International Congress of Africanists.) It should be said here that African writers and artists of stature see nothing beneath their dignity in contributing to children's books; Oladele Taiwo, for example, is a university lecturer and an authority on African literature.

For older children, AUP has the *African Reader's Library*, at a standard fifty-six cents each. It, too, includes folktales, school stories, and such lively adventures as *Akpan and the Smugglers*, by Rosemary Uwemedimo, the English wife of the Nigerian, who has told her

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Chicano Movement

causes of anger that make Chicanos proclaim and support La Causa.

In Texas, the Chicanos struggle for political control of communities whose population are predominantly Chicano. Mexicans fight for the recovery of lands taken by Anglo-Americans and for rights to the use of public grazing lands. In California, the biggest battle is between predominantly Chicano farmworkers and predominantly Anglo-American farm producers over workers' right to organize a labor union.

Five years ago, the farmworkers of Delano, California, raised the cry of *Huelga!* and struck the grape growers. Led by Cesar Chavez, the strikers formed the United Farm Workers Organizing Committee and demanded that growers negotiate a union contract that would ensure farmworkers an adequate pay scale and eliminate the incredibly abusive conditions under which workers have been forced to live and work.

Although Cesar Chavez and the U.F.W.O.C. teach and practice the most stubborn kind of non-violent tactics, La Huelga has not been without violence. Strikers have been beaten and killed, and the U.F.W.O.C. has reported at least one instance in which the California Highway Patrol ran down a picket line with a station wagon. But the strike remains unbroken. Though wine growers have capitulated, recognized the union, and negotiated a contract, growers of table grapes have held out; it is to bring pressure against them that the U.F.W.O.C.

has organized the national Grape Boycott among consumers, which has done more than anything else to bring La Causa to the attention of the nation at large.

Since many in the United States regard La Huelga as primarily a labor struggle, the boycott has received more popular support across the country than purely social struggles can count on. But as Mark Silverman, Boycott Committee organizer, said:

"I tell all our well-wishers that we are grateful that they stand behind us—but how much better it would be if they would stand with us."

In Los Angeles and other cities with substantial Chicano communities, the fight is against slum lords; against inefficient and patronizing city, state and federal agencies; against Anglo-American police who patrol the barrios like troops of an occupying power; against school boards that give lip service to the ideal of equal and adequate education for all citizens, and barely even that much to solving the special problems of a special community isolated by poverty, prejudice, and a language barrier.

The next issue of *Interracial Books for Children* will analyze the Mexican-American stereotypes that appear in children's literature. This follow-up article will also propose book themes relevant to Chicano children including Chicano heroes for suggested biographies. Meanwhile, we refer readers interested in available children's books with Mexican themes to the bibliographies listed in "Information Clearing House" on page 3.

A Message To Our Readers

The extraordinary pressures of the Council's highly successful book program at the Ocean Hill-Brownsville Experimental School District last November precluded our publishing the fall issue of *Interracial Books for Children*.

This is an expanded, double issue, and we believe that the delay caused our readers will be more than made up for by the wealth of information to be found on these pages. We also wish our readers to know that their subscriptions will be extended to make up for the delayed issue.

Few of our readers realize that the publications, the contests, the workshops, in fact, *all* the activities of the Council are carried on by an all-volunteer staff.

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A Mexican American Talks About White Supremacy

*The Revolutionary Emiliano Zapata,
More American than Patrick Henry*

The following statement by William Martinez, an officer of the Union of Mexican American Students in Los Angeles, was originally part of Byron Williams' feature article, "Notes on the Chicano Movement," in this issue. Because the statement has such relevance for educators, authors and editors of children's books, we reprint it in full. The question posed by Mr. Williams to Mr. Martinez was: "Why are Anglos so prejudiced against Chicanos?"

It comes from not knowing what is true and believing lies. American schools tell many lies. When you tell one lie, you have to tell another. Anglo parents want their children to believe that the United States is a country where everybody has a chance to make a good life. Yet your children can see that the Chicano is desperately poor and lives in the bad part of town. So you tell your children that Mexican people are lazy. Your children's books depict Mexicans wearing sombreros and sleeping at their work.

Your schools teach that the United States respects other nations, so it skips over the Mexican War in a hurry and never explains why you invaded Mexico and took away more than half her territory. It's like that.

You talk about social classes in terms of economic scales. You call them *scales* because there aren't supposed to be different *classes* of people in the United States. But there are those scales, and somebody has to be at the bottom, and you don't want it to be you. Let it be somebody different from you so you can say, "It's their own fault; it's just the way those people are." That's why the Anglos need this picture they make of a barefoot

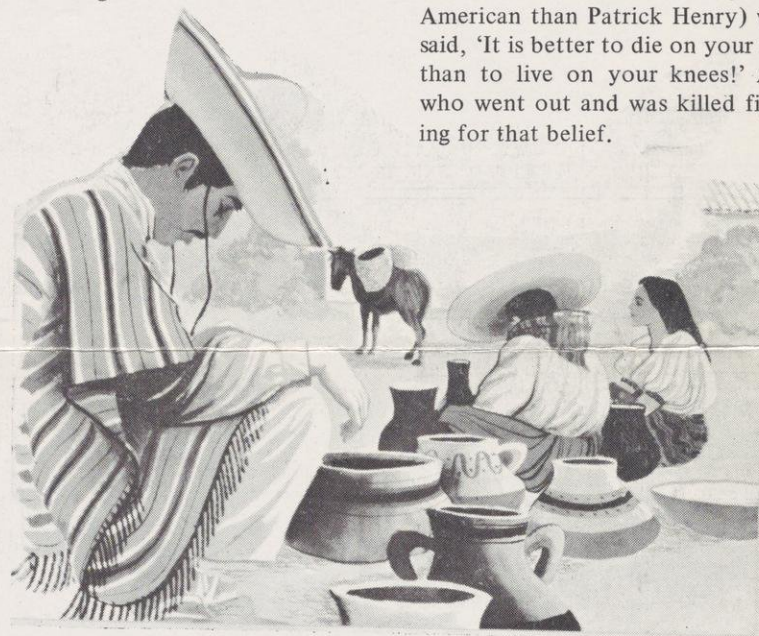
brownskin freak in a serape and a huge sombrero, who is either asleep under a cactus or is busy stealing Fritos from a supermarket. A not-quite-man whose life is half *fiesta* and half *siesta*.

Of course you don't want your lies to show up. So you keep the Chicano child ignorant. His ignorance is your bliss. You've put what you want children to know in your books, and you've left out what you don't want them to know.

You make sure the Chicano children don't learn by preventing them from learning. Because all the books are in English. Your own kid has spoken English—and nothing but English—all his life, and he still has a hard time learning how to read. What do you think it's like for a Chicano kid who doesn't know much English? The school doesn't

teach him English, or let him learn to read in Spanish, it just demands that he know English if he is to learn anything.

If it's necessary for Anglo kids to study their language and their history, and English and European history and literature so that they can learn to be proud of who they are, then it's necessary for Chicano kids to study Spanish and Mexican and Latin-American history and culture—for exactly the same reasons. For example, our children must know the truth about the Mexican Revolution. They need to know that our fathers had hopes and ideals worth fighting and dying for. In school, we all learn about the rich Anglo-American who said, 'Give me liberty or give me death!' Everyone must know, too, about Emiliano Zapata (if anything more American than Patrick Henry) who said, 'It is better to die on your feet than to live on your knees!' And who went out and was killed fighting for that belief.



Typical stereotype deplored by Mr. Martinez in accompanying article. This appears in a children's book now on the market. Name of publisher is withheld, since at urging of Council, picture will be changed. However, revision of parts cannot change dominant white supremacist content of such books.

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Books From Africa

quietly happy autobiography for adults in another book, *Mammy-waggon Marriage*. (This might well make worthwhile reading for teenagers in the United States.)

Another author in the series is Cyprian Ekwensi, prolific journalist and author, whose novels for adults include *People of the City*, a vivid picture of life in modern Lagos, and *Iska*, a plea for understanding between different African peoples. Ekwensi's *An African Night's Entertainment* in this series for older children was one of the first titles ever published by the AUP, and for this reason a certain lack of elegance in production must be forgiven. It is a dramatic and effective adventure story.

AUP and EAPH are independent companies. In some English-speak-

ing African countries there are government-sponsored publishers, and if present plans work out, they will be expanding into the juvenile field. This is projected for NECZAM, the National Educational Company of Zambia, to name one. But it will be several years before their output can be reported on.

Meanwhile, a number of British-based companies with African subsidiaries have already produced a substantial range of children's books. These African subsidiaries have African directors and often are almost entirely staffed by Africans. (The late Christopher Okigbo, the poet who died fighting in the Nigerian civil war, was the representative of the Cambridge University Press in Nigeria.) They have their own lists, but the titles can usually be obtained from the parent companies. Chief among these are Oxford

University Press, Cambridge University Press, University of London Press, Longmans, Thomas Nelson, and Heinemann & Evans.

Oxford has an excellently produced hardcover folktale series "designed for general reading and for school libraries." The authors, thoroughly conscious of their heritage, have tried to keep the flavor of an ancient oral literature while putting the stories into straightforward English. As one example, take Abayomi Fuga's *Fourteen Hundred Cowries*. Beautifully printed in dark-blue type on a light-blue page, it has illustrations by Benson-Osawe in filled rectangles which recall the style of patterns on the traditional indigo-dyed batik cloth of the Yoruba of Western Nigeria, whose stories these are. Among the stories

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Books From Africa

recounted are "The Wooden Spoon and the Whip," "The Funeral of the Forest King," "The Orphan Boy and the Magic Twigs," and "Tintin-yin and the Unknown King of the Spirit World." Another starts, in true storybook style, with this tantalizing paragraph:

"A very long time ago, and soon after our forefathers had come to Yorubaland, there lived a king called Olu Dotun. This king had only one child, a very beautiful daughter, and when she reached marriageable age, her father was unable to decide to whom she should be married. Many young men had asked for the girl as a wife, but the king had refused them all. In order to rid himself of the many suitors that called at his palace, he announced one day, half in jest, that any man in the kingdom who was able to produce an animal with one hundred and fifty-two tails could have half the kingdom and the hand of his daughter in marriage. . . ."

Another feature of the Oxford list is a series called *Three Crown Books*, which includes a number of plays by African authors. Some are much too difficult for children (e.g., most of the works of the Nigerian playwright, Wole Soyinka), but teen-agers might enjoy *Oda Oak Oracle*, by an Ethiopian, Tsegaye Bagre-Hedhin, and it would be salutary for them to read Lewis Nkosi's *Rhythm of Violence*, which point up the brutality of life in the racially oppressive Republic of South Africa. Oxford, like AUP and EAPH, has a range of paperback "readers," and among its more popular children's authors is Barbara Kimenye, who writes a whole series about a village called Kalasanda (also in *Three Crowns*) and another about a high-spirited East African boy called Moses (he has a snake called Mildred in one adventure, is always in trouble at school, and even gets kidnapped).

No survey of publishers of African books accessible to readers in the United States can fail to mention the *Heinemann African Writers Series*. This paperback series, in

which titles usually cost around a dollar, covers the whole gamut of African literature and includes fiction, poetry, drama, and non-fiction. Of course, some of these works are sophisticated in language and subject matter, and therefore are not suitable for children, but a number of them might well appeal to the young. There is an unusual folktale collection by Beier and Gbadamosi, *Not Even God Is Ripe Enough*; a selection of creation myths by Beier, *The Origin of Life and Death*; and a set of myth-related plays in Ijimeré's *The Imprisonment of Obatala*. Also in this series is an attractive poetry anthology, much of which would be intelligible to children—Reed and Wake's *A Book of African Verse*; and there are autobiographies of both Tom Mboya and Kenneth Kaunda, whose high-hearted nationalism should strike a chord in the emotions of literate teen-agers. There are some suitable novels, too, in the series; of particular worth is Stanlake Samkange's *On Trial for My Country*. This is a historical novel by a Rhodesian, presenting in the form of an imaginary trial the cases of the European invaders of his country and the African leaders who fought with them. The views of both King Lobengula and the interloping Cecil Rhodes are fairly given and the motives for their actions plausibly explained; in the end, the judgment is left to the reader.

The various publishers' lists can give more complete information about titles, but having suggested which publishers could be approached, I should like to make one or two comments on the types of juvenile book that might be of most interest to a child in the United States.

I have already mentioned folktales, and indicated what a wealth of them exists. Apart from tales retold by English-speaking Africans, some French-speaking authors of literary distinction have also made collections of such stories. Birago Diop, a Senegalese veterinary surgeon and an exquisite elegiac poet, has had three collections published

in Paris (Présence Africaine), and some of his tales have been translated into English, although it has not proved easy to do justice to the elegance of the originals, which include many animal stories and some of a more heroic and historic cast.

Such tales shade over into the legendary and semi-historical: traditional bards have preserved some magnificent myth-history, and such material makes fine reading for the young, provided they realize that it is not all cold, sober fact. A good example of the genre is *Sundiata*, originally written down in French by a Guinean, Djibril Tamsir Niane, but translated into English by G.D. Pickett and published at about a dollar by Longmans. *Sundiata*, son of the hunchback woman Sogolon, twelfth child of his father, became king of the Mandingoes in the thirteenth century and was the architect of the Mali Empire. Of his capital, Niani, the praise-singers chant:

"If you wish for salt, go to Niani, for there you will find caravans from the Sahara;

If you wish for gold, go to Niani, for the mining towns are Niani's vassals;

If you wish for beautiful cloths, go to Niani, for the pilgrimage road passes through it;

If you wish for meat, go to Niani, the land of mighty hunters, and also the land of cows and sheep;

If you wish to see an army, go to Niani, for there you will find the confederated forces of the Mandingoes;

If you wish to see a great king, go to Niani; there is the dwelling of the son of Sogolon, the man of two names."

There is as much romance in such a tale as in stories of Cavaliers and Roundheads, of the War of Independence, of the French revolutionaries, and it is only right and fair that children in the United States should be aware of the glamour of their African heritage as well as of that of their European past.

Childhood is treated by African authors in fiction as well as in fact, and one genre may be new to children in the United States. This is the school story. It owes something

ARTIST PORTRAYS NAT TURNER AS YOUNG MAN



This is Nat Turner. Surprised at his youthfulness? In article *Black* illustrator Leo Carty explains why his depiction runs contrary to the general conception of Nat Turner as an older man. Illustration is from cover art of *Nat Turner*, to be published this spring by Coward-McCann, for third and fourth grade readers.

The following communication from Leo Carty to the Council explains his surprisingly youthful depiction of Nat Turner, as reproduced in the accompanying picture:

"I was contracted to illustrate *Nat Turner* (for 3rd and 4th grade readers) after Editor Alice Torrey saw my work in the 'Art Directors, Take Note' feature of a recent issue of your bulletin. After reading Judith Berry Griffin's manuscript, which I found very agreeable, I started doing research of my own for setting, and general background of the time, 1830's. I avoided Styron's *Nat Turner*, feeling that I would get no concrete information there. However, in reading *Nat Turner's Slave Rebellion* by Herbert Aptheker, among others, I came across a wanted bulletin on Turner. For the first time I realized he was only 31 or so years of age—not early middle age as he had always been depicted. It stated he was beginning to lose his hair (high forehead) and was clean shaven. Several times I came across his "piercing, large eyes." Time and again it was stated he didn't "look like a slave." His bearing was that of an educated man. My whole concept of Nat Turner and his appearance had changed completely by the time I started to work. This was certainly a "new image," and I strove to bring my discovery across in my illustration as well as on the cover.

Books by Council Executive Committee Members Win National Recognition

The following authors who are members and sponsors of the Council on Interracial Books for Children, have won national recognition. The authors and their works (all on interracial themes) appear below in alphabetical sequence. Included are former Council award winners.

Kristin Hunter's *The Soul Brothers and Sister Lou*, which won the Council's First Annual Contest award in 1968, has won the National Media Award for juvenile

fiction of 1969, from the National Conference of Christians and Jews. The same National Media Award in the non-fiction category was won by the Council's chairman, Bradford Chambers, for *Chronicles of Black Protest*. Miss Hunter's *The Soul Brothers and Sister Lou* was published by Charles Scribner's Sons, \$3.95 (Avon paperback, 95¢). *Chronicles of Black Protest* by Mr. Chambers was published by Parents' Magazine Press, \$4.50 (New American Library paperback,

95¢). Tom Feelings, the noted Black illustrator and a warm supporter of the Council, has won national recognition for his illustrations in *Black Folktales*, written by Julius Lester, published by Richard W. Baron, 1969, \$4.50.

Nancy Larrick's *A Parent's Guide to Children's Reading*, Doubleday, 1969, \$5.95, is an updated edition of a popular guide, sponsored by the National Book Committee. Miss Larrick, sponsor and warm friend of the Council, notes significant trends dealing with the Black experience since the first edition of her book in 1964.

Joan M. Lexau, in *Crocodile and Hen*, Harper, 1969, \$3.95, retails an

to a British tradition of boarding-school stories, but mainly stems (as, indeed, does the British tradition) from institutional circumstance. Boarding schools are proportionately more common in Africa than in the U.S., and, in English-speaking Africa, the majority of secondary schools are still residential. Spending nine of ten months a year in one place is bound to be an important part of the children's experience, and they are, not unsurprisingly, interested in reading about similar institutions. A good number of stories have a boarding-school background. A typical example is *Onyango's Triumph*, by Leo Odera Omolo, of Kenya, First Onyango goes daily to primary school (and we learn of Luo life while he is at home), but most of the book is about his boarding-school and his rivalry with a villain called Otieno, who tries to have him expelled.

Some adult personal histories may be recommended. *Down Second Avenue*, by Dr. Ezekiel Mphahlele, has been published by Faber in a paperback school edition. It is the story of a South African's childhood and early adulthood, told with cinematic vividness and great distinction of style. (Mphahlele is one of the best-known figures on the modern African literary scene.) Peter Abrahams' *Tell Freedom*, also Faber, is another excellent autobiography by a first-rank South Af-

rican writer, which is more political and more indicative of the racial tensions of that doomed and unhappy republic. But perhaps the most attractive autobiography of all—written for adult readers but of possible appeal to the young—is *The Dark Child*, by Camara Laye, of Guinea. He wrote it, in charming French, out of nostalgia for his home, while he was working in a Paris factory and desolate with loneliness. It is fictionalized, has been translated by the English poet James Kirkup, and is, happily, already available in the U.S. (Noonday Press, 1954; Farrar, Strauss & Giroux, Fall, 1969). Laye tells of village life, boys' pastimes and initiation, of his blacksmith father, who has sacred functions, and of a guardian snake; he also tells of going to the coast, to the big city, and to a French-style secondary school. It is a book as lovingly wrought as any piece of metalwork by his craftsman-father.

Readers in the United States may be surprised that little had been said of wildlife stories. These are written mostly by foreigners, and, although some are very good, they have little to commend them from the point of view of giving a realistic picture of modern Africa.

There are also adventure stories and more exotic things, just as in the United States. There is no space

Massive Book Week Program at Experimental School District Marks Council's Expanding Activities

Under the sponsorship of the Council on Interracial Books for Children, almost two hundred children's book writers, artists and editors met last November in an unusual week-long conference with the children and librarians of the Ocean Hill-Brownsville Experimental School District.

Some of the most prominent people in the literary field met with the children in informal classroom settings which quickly developed into exciting two-way learning experiences. The authors, illustrators and editors explained how they make books. The children talked about books they like best, books they dislike, and books they would like to have in the future.

In the afternoons provocative roundtable discussions took place between the visiting book professionals, District Supervisor of Librarians Harriett Brown and her library staff, and teachers of the eight elementary and intermediate schools of this nationally known Black and Puerto Rican school district.

A highlight of the week was a luncheon conference between the presidents of a number of publishing houses and the controversial Unit Administrator of Ocean Hill-Brownsville, Rhody McCoy. At that luncheon plans were proposed to use the district as a laboratory to develop truly relevant learning materials for children of ethnic minorities.

The week-long meetings were an outgrowth of last spring's conference described in the spring-summer 1969 issue of *Interracial Books for Children*. The same spirit of eager interest and enthusiastic expressions for the innovative programs at Ocean Hill, described in that article, took place at this second conference—but on a more massive scale.

As a significant outgrowth of the week, many participants have returned to Ocean Hill-Brownsville on their own to observe, to talk with the children informally, to take classes to visit printing plants, to work with classroom groups on bookmaking etc.

Absence of Black and Puerto Rican Professionals Noted

The small number of Black and Puerto Rican authors, illustrators editors attending the Be-In was a recurrent theme at the afternoon round-table conferences. Of the 30 to 40 children's book professionals who attended the conferences daily, only three or four were Black. Even fewer were Puerto Rican.

Participants agreed that this absence accurately reflects the ethnic composition of the work-a-day world of children's books. That world, it was observed, is still an all white

world.

Again and again participants noted that nearly all the children's books relating to the oppression of minorities are written by white authors, at a time when minority groups are trying desperately to raise their own self images, and at a time too when they are demanding a share of book publishers' profits.

Considerable enthusiasm was expressed for the growing number of children's books on minority themes being published. Serious criticism was raised as to the authenticity of many of these books.

Commenting on the Ocean Hill-Brownsville Be-In, Black illustrator Tom Feelings had this to say: "No Black child would be surprised to find out that books are written, illustrated and edited by white people, since in this society the image is projected that white people do *everything*. How much image-wise do the children in these schools benefit when they find out that even the books based

on the Black experience are written and illustrated and edited and published by whites?"

Conference participants directed their strongest criticism to the failure of children's book publishers to aggressively seek out Black and Puerto Rican publishing talent. In this regard, the Council on Interracial Books for Children came in for many accolades for its success in bringing unpublished ethnic minority writers and illustrators to the attention of publishers.

At the conferences all publishers were urged to follow the lead of the Council and to initiate their own contests for ethnic minority writers, to aggressively seek out writing, artistic and editorial talent in schools and colleges, and to institute workshops for training lower-echelon publishing personnel, where there are Black and Puerto Ricans, for jobs in the upper echelons of editorial, production and sales—departments now entirely dominated by whites.

Publishers Who Participated In Ocean Hill Book Be-In

We believe that publishers who were interested enough to actively participate in the Council's Ocean Hill-Brownsville Be-In represent potential markets for the creative work of Black and Puerto Rican writers and illustrators. We therefore print below the names of the publishers who attended.

Space does not permit listing the names of the attending editors, but children's book departments are generally not large. We suggest when you phone a publisher (all publishers listed below are in the Manhattan phone book, unless otherwise noted), that you ask for "children's editorial," then say you would like to talk with the editor who attended the Council's Ocean Hill-Brownsville Be-In.

Why not clip the list that follows?

Richard W. Baron; Bobbs-Merrill; Cowles Book Co; T.Y. Crowell; Dial Press; Doubleday; Farrar, Strauss and Giroux; Four Winds Press; Garrard Publishing (Scarsdale, N.Y.); Golden Press; Harcourt, Brace and World; Harper & Row; Hawthorn Books; Hill & Wang; Holiday House; Holt, Rinehart & Winston; John Day Co; Alfred A. Knopf; Lothrop, Lee & Shepard; McCall Publishing; McGraw-Hill; Meredith Press; William Morrow; New American Library; Parents' Magazine Press; Platt & Munk; Frederick A. Praeger; Prentice-Hall; G. P. Putnam's; Seabury Press; Viking Press; Ives Washburn; Washington Sq. Press; Western Publishing (Racine, Wis.); Westminster Press.



Top left: One of the round-table conferences that took place afternoons of the Be-In. Subject of discussion was unmet book needs of Black and Puerto Rican children. Another theme frequently discussed at the Be-In was the invisibility of ethnic minorities in the upper echelons of children's book publishing firms.

Bottom left: Children in one of the Ocean Hill experimental schools talk about the making of books with one of the hundred authors who attended the Be-In. A total of 187 children's books authors, illustrators and editors participated in the full week of the November Be-In.



Top right: District Supervisor Rhody McCoy accepts plaque commending his support of book program. Mrs. Harriett Bown, Supervisor of Librarians, and Miss Eleanor Williams, Librarian at P.S. 155, present plaque on behalf of the district librarians and the Council on Interracial Books for Children.

Bottom right: Noted illustrator Tom Feelings at round table conference is rebutting argument made by white author of *The Jazz Man*, Mary Hays Weik, that "love of beauty" is the one ingredient a writer needs to depict the Black, or any other, experience. Mr. Feelings answers that only Black artists are in a position to depict the Black experience honestly.

BREAKTHROUGH IN ALASKA

*Dick and Jane Out,
Alaska Readers In*

Having for years been forced to learn from the insidious Dick and Jane books—geared to the 19th century middle-class white child and carrying outmoded values of another country—children in Alaska at last have their own book series. The new books, titled the “Alaska Reader,” use words and experiences with which Alaska children are familiar.

Written on twelve consecutive levels, the series was introduced in seventeen Native Alaska villages in the fall of 1968. They are currently used in 51 schools and are scheduled to reach many additional schools next year.

The series was discussed at the symposium March 4 in Minneapolis, Minn., sponsored by the American Educational Research Assn. The author of the series is Virginia Jones of the Northwest Regional Educational Laboratory, and the sponsor is the Alaska Rural School Project at the University of Alaska.



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“A lady just said if we don’t like it here why don’t we go back where we came from.”

ACCLAIMED INTERRACIAL BOOKS OF 1969

The following list is prepared by David Cohen, Chairman of the Council’s Criteria Committee, and Clara Jackson.

PRESCHOOL AND EARLY CHILDHOOD (Through Age 8)

And I Must Hurry For The Sea Is Coming In. George Mendoza. Photographs by DeWayne Dalrymple. Design by Herb Lubalin. Prentice, 1969, \$3.95. Ghetto boy’s dream transforms his toy boat into a proud ship. Mood poem with beautiful color photos.

Goggles! Ezra Jack Keats. Macmillan, 1969, \$3.95. Simple but deeply satisfying story of two small boys, Peter and Archie, and their dog Willie, who outwit some older bullies. Runner-up for 1969 Caldecott Award.

Joey’s Cat. Robert Burch. Illustrated by Don Freeman. Viking, 1969, \$3.50. Picture-book story about a little Black boy and his cat. Things happen when the cat has kittens who are threatened by a lurking possum.

Santiago. Pura Belpre. Illustrated by Symeon Shimin. Frederick Warne, 1969, \$3.95. A Puerto Rican boy’s pet, Selena, queen of all hens, is left behind when he moves to New York.

Stevie. John Steptoe. Harper, 1969, \$3.50. New author-artist tells a heartwarming story in idiomatic language about Stevie’s reactions to Robert for whom his mother is baby-sitting.

INTERMEDIATE CHILDHOOD (Ages 8-12)

The Boy Who Wouldn’t Talk. Lois Kalb Bouchard. Illustrated by Ann Grifalconi. Doubleday, 1969, \$3.50. Puerto Rican boy finds the language barrier terribly frustrating until he befriends a child who is blind.

The Fire Plume: Legends of the American Indians. Collected by Henry R. Schoolcraft. Edited by John Bierhorst. Illustrated by Alan E. Cober. Dial, 1969, \$3.95. Famous 19th century collection is the source of these stories from Algonquin Indian lore, mostly tales of magic and sorcery.

The Good Morrow. Bunilla B. Norris. Illustrated by Charles Robinson. Atheneum, 1969, \$3.75. Josie, a Black girl who has never been to the country, is fearful, not only of camp, but of possible ridicule by white girls. In time, she has a good camp experience with her friend Nancy, who is white.

I Am Maria. Toby Talbot. Illustrated by Eleanor Mill. Cowles, 1969, \$3.50. Nine year old Maria couldn’t speak English and did not want to learn.

Lillie of Watts: A Birthday Discovery. Mildred Pitts Walter. Illustrated by Leonora E. Prince. Ward Ritchie Press, 1969, \$3.75. On the occasion of her 11th birthday, a Black girl makes surprising discoveries about herself, her family, and the people of her community while in search of a lost cat in the streets of Watts.

Nat Love: Negro Cowboy. Harold W. Felton. Illustrated by David Hodges. Dodd, 1969, \$3.25. Adventures of a Western hero based on an autobiography published in 1907, told for young readers. Portrayal of Deadwood Dick included.

Puerto Ricans: From Island to Mainland. Arlene Harris Kurtis. Illustrated with photos. Messner, 1969, \$3.95. Author draws on her own experiences among Puerto Ricans to depict problems of adjusting to life in America, such as language barrier and strange new customs.

A Quiet Place. Rose Blue. Pictures by Tom Feelings. Franklin Watts, 1969, \$3.50. Matthew feels the need for a quiet place to read and dream, chooses children’s room of local public library.

A Single Trail. Karen Rose. Follett, 1969, \$3.50. Ricky and Earl, white and Black sixth-grade classmates, run into problems because of Earl’s hostility. Need for friendship and understanding help of the teacher and principal bring them closer together.

The Time-Ago Tales of Jahdu. Virginia Hamilton. Illustrated by Nonny Hogrogian. Macmillan, 1969, \$4.50. Lee Edwards is entranced by Mama Luba’s original folk stories in the Harlem apartment and realizes that he, too, can grow up with the power of the Black hero Jahdu and be proud to be himself.

Who Look At Me. June Jordan. Illustrated with 27 paintings by Andrew Wyeth, Ben Shahn, Symeon Shimin and others. Crowell, 1969, \$5.95. Unusual rich and moving blend of poetry and art depict the Black experience with unforgettable impact ending on a note of pride and freedom.

OLDER BOYS AND GIRLS (Ages 12 and Over)

Black Folktales. Julius Lester. Illustrated by Tom Feelings. Baron, 1969, \$4.50. Stories told by Blacks in Africa and America, full of irreverent humor and the fun of exaggeration with a strong

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Books From Africa

to elaborate, but children would find excitement in the East African Asenath Odaga’s *Secret of Monkey Rock* (Nelson, thirty-five cents) and in some of the short novels by Cyprian Ekwensi. Ekwensi has produced an original and well-plotted detective-cum-adventure story in *The Passport of Mallam Ilia* (Oxford University Press, fifty cents); it must be realized, however, that this book tells of a time before Nigerian independence, when the Mallam’s passport was a dark-blue British one; now it would be a dark-green Nigerian one.

LIST OF PUBLISHERS REFERRED TO IN THIS ARTICLE

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contemporary flavor.

Black Pride: A People’s Struggle. Janet Harris and Julius W. Hobson. McGraw, 1969, \$4.95. Paperback, Pathfinder: Bantam, 75¢. Development of the Black Power movement traced through the lives of Booker T. Washington, W.E.B. Du Bois, Marcus Garvey, Malcolm X, and today’s militant Black leaders. Illustrated with photos. Topical bibliography and full index.

The Cay. Theodore Taylor. Doubleday, 1969, \$3.50. In an adventure story of two castaways, an aged West Indian deckhand shows a blind caste-conscious boy that when you can’t see, a man feels “neither white nor black”.

Don’t You Turn Back. Poems by Langston Hughes selected by Lee Bennett Hopkins. Woodcuts by Ann Grifalconi. Knopf, 1969, \$3.95. A sensitive selection of poems expressing the experiences of Black people in America.

Indians of the Northern Plains. William K. Powers. (American Indians Then and Now series). Illustrated. Putnam, 1969, \$4.00. Covers historic and cultural traits of principal Indian tribes, describes various aspects of Indian tribal life from the olden days to present, and comments on current Indian problems in relation to cultural conflicts. Excellent photos.

The Me Nobody Knows: Children’s Voices from the Ghetto. Edited by

Stephen M. Joseph. Avon, 1969, 95¢ (paperback). Illuminating collection of prose and poetry (written by young people, ages 10-18) that tells, laughs, cries, whispers, screams, what it is to be young and to live in a ghetto.

Pueblo Indians. Richard Erdoes. Illustrated and photos by the author. Funk and Wagnalls, 1969, \$5.95. Perceptive view of well-known Southwestern tribe intermingled with present and past, revealing struggle for existence with the Spaniards and the Americans, with suggested reading list of adult books.

Souder. William Armstrong. Illustrated by James Barkley. Harper, 1969, \$3.95. Outstanding novel about a Black boy’s search for his sharecropper father who is cruelly punished for stealing food to feed his hungry family. Winner of 1969 Newberry Award.

The Way It Is. Edited by John Holland. Foreword by J. Anthony Lukas. Harcourt, 1969, \$3.25. A group of boys describe with stark realism life in their urban neighborhood (Williamsburg, Brooklyn) in photos and simple texts. **Whose Town?** Lorenz Graham. T.Y. Crowell, 1969, \$4.50. Prize book in the Book World 1969 Spring Book Festival. In this sequel to *South Town* and *Northtown*, David seeks answers to his questions as he lives through the horrors of racism and rioting.

praise for her new book *I Thought I Heard the City*, Atheneum, 1969, \$3.75. Here are 17 original poems dealing with city sights, sounds and smells.

Charlemae Rollins has won the Constant Skinner Annual Award of the Women’s National Book Assn. for her “extraordinary contribution to books.” Miss Rollins is the first Black author to win this prize, which is awarded not for a single book but for the author’s cumulative contribution of books. Miss Rollins is a sponsor of the Council and a judge of the Council’s First Annual contest.

As we throw accolades to Council members and sponsors, we also wish to note that Walter Myers, winner in the picture book category of the Council’s First Annual contest, has been appointed senior editor in the trade division of Bobbs-Merrill Co. Mr. Myers won first prize in 1968 for his *Where Does the Day Go?* which was published by Parents’ Magazine Press.

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Books by Council

African legend of how the crocodile learns to live with the hen. Miss Lexau is a member of the executive committee of the Council. Her book is illustrated by Joan Sandin.

Ann McGovern, another member of the executive committee of the Council, is the author of *Black Is Beautiful*, Four Winds Press, 1969, \$3.72. Illustrated by Hope Wurmfield, the book conveys the single thought of its title in words and photographs.

Paule Marshall’s *The Chosen People, the Timeless People*, 1969, Harcourt, \$8.95, was acclaimed by the *New York Times* as one of the two important Black novels of the 1960’s (the other being William Demby’s *The Catacombs*). Paule Marshall is a sponsor of the Council and a judge of the Council’s First Annual Contest.

Lilian Moore, a founder and a member of the executive committee of the Council, has won