



# LIBRARIES

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# Interracial Books FOR CHILDREN Bulletin

## A GUIDE TO SEX EDUCATION BOOKS DICK ACTIVE, JANE PASSIVE

BY JOAN SCHERER BREWER

Motivated by anthropological, biological, and psychological research, and influenced by modern technology, authors now writing about human sexual behavior crowd adult book lists with such provocative titles as Warren Farrell's *The Liberated Man* (Random House, 1974) and John Money and Patricia Tucker's *Sexual Signatures* (Little, Brown, 1975). These books question the necessity to conform to traditional masculine and feminine stereotypes and present visions of a

liberated age when a broad spectrum of sexual behaviors will be "acceptable," an age when biological sex will no longer define one's expression of sexual feelings. Life styles discussed range from the traditional nuclear family to group marriage, "open" marriage, same-sex marriage, and to single-hood with or without children. But are these new insights and more open attitudes reflected in the sex education books being read by the

Continued on page 12

## A TALE OF TWO LIBRARIES: CHINATOWN, NEW YORK CITY, CHINATOWN, SAN FRANCISCO BY JEANIE CHIN

"The Chinese in Children's Books," a selected bibliography of the New York Public Library, was prepared, according to its preface, in response to "the increasing interest in China and the Chinese in America, particularly in the community of the Chatham Square Branch. . . ." But investigation reveals that New York City's Chinese community, which needs and has the right to participate in compiling works intended to reflect them—their culture, history, interests, etc.—had little, if any, input at all to the bibliography.

In the light of growing awareness of the forms of oppression that Asians and other minorities have experienced in America, it is absolutely critical that Asian Americans as well as all other minorities be consulted on all decisions that will affect the way they are viewed and related to by the larger society. I for one have had enough of the demeaning, patronizing, over-generalized and damaging images of Asians and Asian Americans that are projected in most of the older books for children—some of which appear in "The Chinese in Children's Books." An overwhelming proportion of the cited books written in English were written by white writers. (I am especially weary of people pushing Pearl S. Buck's books as unique insights into China and her people.) Through whose eyes does this society see Asians and

Asian Americans? A wise person once cautioned: "Look at the moon, not at the finger pointing to the moon."

Continued on page 2

## LIBRARIANS WRESTLE WITH RACISM, SEXISM BY WAYNE KABAK

A survey of eight major children's collections in libraries across the U.S. has revealed that none of the libraries use specific criteria on racism and/or sexism when analyzing new and old books. However, all of the library staff people interviewed claim that racism and sexism are important factors in choosing what books to buy and what books to retain on their shelves. The controversy that has surrounded the reevaluation of old books is reflect-

ed in the staff people's comments. While some buyers feel the removal of books that perpetuate outdated stereotypes amounts to censorship, others feel it is a legitimate and vital function. Librarians were interviewed in Atlanta, Denver, Los Angeles, Chicago, Philadelphia, Scarsdale, San Francisco and New York. Three of the eight libraries still circulate *Little Black*

Continued on page 11

## CENSORSHIP AND RACISM: A DILEMMA FOR LIBRARIANS

The American Library Association has taken a firm position in opposition to "all forms of censorship." As an organization, the ALA has still to take an equally firm position opposing all forms of racism and sexism. Recognizing the difficulties an absence of guidelines poses for librarians (see the articles "Librarians Wrestle with Racism and Sexism" on this page and "Revoking *The Cay* Award: The Establishment Cries Foul!" on page 6), we herewith present some views on the censorship issue that we hope will lead to an expansion of the dialogue and, ultimately, to a reconciliation of the various viewpoints which have emerged.—Editors

Most of us equate the act of censorship with a clear and deliberate process, set in motion for clearly defined objectives. A censor acts to eliminate or label materials that are felt to offend prevailing public attitudes. The censor finds fault; he/she supervises the manners and views of others. Generally, we associate censorship with matters of sex—occasionally, of politics. When movies are given an "X" rating, they have been censored from consumption by part of the public. Government documents marked "classified" or "top secret" are censored, and recently the government demanded that certain passages in a book about the CIA be censored "in the interest of national security." To most of us, then, censorship is a very specific activity, openly engaged in, and some Americans hold it to be acceptable and appropriate under particular circumstances. Most librarians, on the other

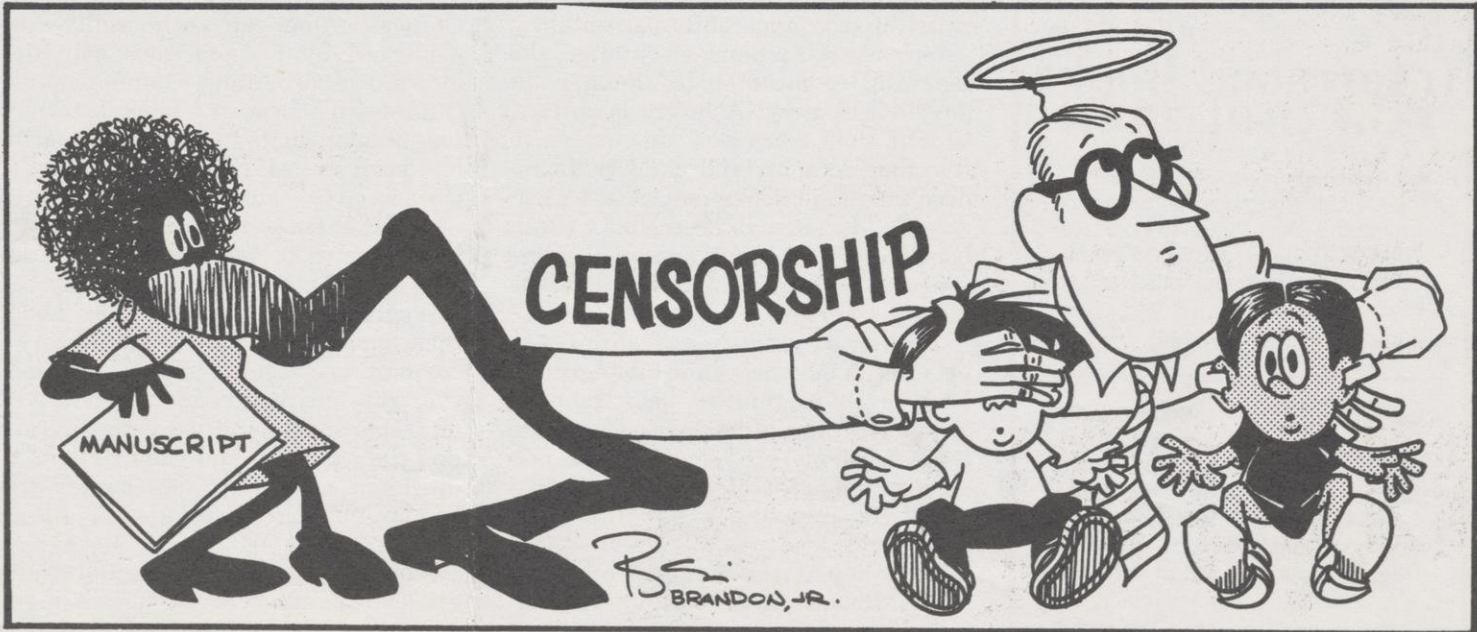
hand, claim to disapprove of all forms of censorship. But what they mean, as we shall see, is all *overt* censorship. Censorship also has a covert aspect. When a book, for example, presents one set of facts or one viewpoint about a given subject and excludes other facts or viewpoints—and when the inclusion of some facts and the omission of others results in a picture of reality that is different from the one that would have emerged had all the facts been presented—then covert censorship has taken place. Only part of the truth has been presented; other parts of the truth have been censored. Another example of covert censorship is revealed if we multiply the previous case 1000 times—that is, if not one book but 1000 books on the same subject present one set of facts/viewpoint and omit other facts/viewpoints. In this case, censorship becomes pervasive, resulting in the perpetuation of distorted pictures of reality. It is so effective that the distortions come to be accepted as the only reality—as the whole truth.

In the instance of overt censorship, it is known to exist and approved by many. But where covert censorship is concerned, most people are unaware that it exists. They are unaware that certain facts and/or viewpoints have been withheld from their consideration, unaware that the "reality" they accept is perhaps not reality at all but an imposed distortion of reality. We are concerned here with the ways in which covert censorship serves as a perpetuator of racism and sexism in literature.

According to the United States Civil Rights Commission, "racism may be viewed as any attitude, action, or institutional structure which subordinates a person or group because of color." We can define sexism as any attitude, action, or institutional struc-

Continued on page 10

CONTENTS	
A Guide to Sex Education Books	1
Censorship and Racism	1
Two Chinatown Libraries	1
Librarians and Racism, Sexism	1
Catalogers Against LC Headings	3
Minority Books for White Children	4
Traditional Library Schools	4
Library Schools 2001	5
Information Clearinghouse	6
<i>The Cay</i>	6
The Bookshelf	8
Art Directors	11
International Exchange	13
CIBC/NEA Conference	14
Newbery to Black Author	15
Letters	15
New Media Books	15
Sneve Publishes 4th Book	16





## TWO LIBRARIES

Continued from page 1



"Bang! Bang!" popped the crackers.  
"Pooh! Pooh!" sneered San Yu. "Girls are always afraid. What can a girl do at the New Year Fair?"

On the New York bibliography (and the winner of a Caldecott medal), Mei Li contains stereotypes about Asians and extremely sexist views.

Several of the titles on the list—*The Story of Ping*, *Mei Li*, *Little Pear* and *Johnny Hong of Chinatown*, for example—are dated and contain stereotyped views of the Chinese. Even if these books were chosen as the "best available," as I was told, their appearance on the list without critical annotations will lead many to believe that these are good books. Since many schools and libraries will no doubt use the bibliography as a buying guide, these stereotypes will continue to be perpetuated.

It was during my recent preparation of a bibliography for the CIBC that the New York Public Library's bibliography came to my attention. Ironically, it had been produced two years ago when I was working on a story-telling and art project, initiated by volunteers, at the Chatham Square (Chinatown) Branch. At that time, none of us involved in that project heard anything about the preparation of the list!

### Selection Criteria

Because of my dissatisfaction with some of the books cited in the bibliography, I contacted the Coordinator of Children's Services for the New York Public Library, the children's branch librarian at Chatham Square who was also chairperson of the bibliography committee, and one of the committee's Asian American reviewers and asked the following:

What, if any, specific criteria were used in selecting the books listed other than that "each book be read carefully to assure that each was positive and accurate in its presentation"? From whose perspective were the books "positive or accurate"—Anglo, Asian, male or female (males, I learned, were conspicuously absent from the selection committee)?

What had been the class and/or

ethnic background and political outlook of the reviewers, particularly those working on the "In China: People and Places" section of the bibliography? Were these factors taken into consideration in the selection of the committee and had they been considered where the authors of books were concerned?

Barbara Rollock, Coordinator of Children's Services for New York City, said that three of the six reviewers were Asian American (the chairperson of the committee from the Chatham Square branch was not Asian American) thus making the committee, in her opinion, "representative." When I asked whether any of the Asian American librarians on the committee were from the Chatham Square community, she said, "No." Pressed for the reasons why there had been no representation from the Chatham Square Asian American community, she replied, "You don't understand procedures." I was further told that no community people review books "unless they are staff."

Virginia Swift, the non-Asian American who is head librarian at Chatham Square, emphasized that "the New York Public Library did the list"—hence, no community input was solicited or welcomed. When I questioned the selection of some of the works, she asked why I had not found fault with the list before its publication rather than after. But, obviously, if community people are kept in the dark about the library's activities, then questions and observations can not surface until after the fact.

### China Left Out

Although there are five books from Peking listed in the "In China: Picture Books" section of the bibliography and one in the "In China: Stories for Younger Children" section, there is an apparent bias in the "Books in Chinese (language)" section of the bibliography, where out of a total of 37 recommended works, 32 are from Taiwan with special notes on where they were published and from what sources they are available. Not a single book from the People's Republic of China is listed in this section. Her response to this criticism was that she "did the best with what was available." Echoing that statement, Ms. Rollock informed me that materials included in the bibliography were those found by reviewers when they "went into the community and they selected what was there."

At the time of the bibliography's publication in 1973 (President Nixon had already made his heralded "peace" trip to the Mainland), there were at least 30 illustrated story books—in Chinese and published in China—available in the United States.

It is also worth noting that the Chatham Square Library is around the corner from a bookstore, at 22 Catherine Street, which sells Chinese language books from China. Speculating that librarians might fear becoming embroiled in a controversy over the subject matter of books from Peking, I visited the bookstore and looked through their stock. I discovered many titles on such apparently "acceptable" subjects as self-reliance in children, the repairing of steamboats and a work day in a factory. A larger bookstore, China Books, carries an extensive selection of adult and children's Chinese language books and at 125 Fifth Avenue is easily accessible. (Both bookstores were in full operation at the time the bibliography in question was being prepared.)

Confronted with these realities, Angela Lee, a member of the bibliography book review committee, said the committee tried not to be "biased" or base their decisions on "emotional or personal feelings," while Ms. Rollock cited reordering procedures as "the problem."

According to the manager of China Books, "there is no difficulty in reordering children's books, either in 1973 or

now. Hundreds of libraries have ordered books from the store either through mail orders or direct store pick-ups." The store catalogue details the special discounts and ordering procedures for libraries.

China and her people have long been a "mystery" to America. Now there is great interest in learning about the People's Republic of China and an opportunity to do so through the literature from that country. Yet the Chatham Square library has chosen to ignore and exclude these works in Chinese from the bibliography. This oversight can contribute to making the vast Chinese nation as "inscrutable" to future generations as it has been for past ones. This error in library policy reflects, in microcosm, the ill-conceived and unrealistic "invisible China" policy of the U.S. government that has only recently come under critical scrutiny.

### Middle-Class Standards

On the question of the reviewers' class orientation, Ms. Rollock acknowledged that the list "may represent a certain middle-class view" and that some reviewers "don't realize how the community reacts." The Chinatown community contains a predominance of working-class people, especially among recent immigrants. The fact that the community felt a need for a Chinese-oriented bibliography highlights the urgency of selecting reviewers who are both in touch with community perspectives and are aware of the variety of available materials which reflect those perspectives.

The problem with the New York library system vis-à-vis the Chinese American community, as reflected in its limited approach to compiling a Chinese-oriented children's bibliography, seems to be one of attitude. No viable on-going communication or exchange exists between the Chatham Square Branch and the community it resides in. (Other than with schools and one or two local papers, there is only token recognition of community organizations.) There are no bilingual signs or other bilingual information in the children's room of the library, despite the fact that while I was there 80 per cent of the children appeared to be Chinese American. When asked about this, the librarian explained, "Too much publicity might bring more people into the library than we can accommodate." Asked whether the existence of the Chinese interest book collection in the children's section is publicized, she replied: "If people are interested, they have tongues to ask." This attitude of detachment from the largest Chinese community on the East Coast, of course, deeply affects the quality of programs—particularly outreach programs—and services provided by the Branch to its patrons.

### San Francisco Library

A completely different attitude and approach to the needs of their patrons is exemplified in San Francisco's Chinatown Branch Library.

The San Francisco system has made every possible effort to reach out to the Chinese American community, as evidenced by its numerous activities aimed at maintaining communication. Chinatown Branch representatives pay regular visits to community agencies such as Self-Help for the Elderly, Chinese Newcomers Service, Youth Service Center and others. These visits are intended to acquaint library staffers with the services provided by the agencies so that information about them can be recorded in the library's community resource file. Also, wherever possible, programs are conceived and sponsored jointly by the library and the agencies, and subscriptions to all major community newspapers and agency newsletters are kept on file at the library.

San Francisco Chinatown librarians attend community open houses, meetings and conferences such as the

Committee on Aging, the Skills Fair at the Chinese Cultural Center and the Asian American Writers Conference. In addition, they actively participate in, and take advantage of, annual community fairs to publicize the library's services and resources.

The Chinatown Branch has initiated experimental programs like the California Video Resources Project, scheduled for August, to show video tapes from non-commercial neighborhood groups—among them, the Chinese Affirmative Action Media Committee.

### Announcements in Chinese

The Chinatown Branch's community room is available free of charge for use by non-profit, local groups. (Note: This is not the case at Chatham Square, where a \$10 fee per meeting is required. The Asian American Dance Theater, a non-profit local group, which had conducted free demonstration classes and performances in that library's community room, recently asked that the fee be dropped. Ms. Swift said her "superiors" would not approve of her waiving the fee. Eleanor Yung, the coordinator of the dance group, said that the group had been forced to cancel the dance program they had planned to offer free of charge this summer. Fa Ching Chu, a teacher for the dance company expressed her disappointment to me about this policy: "What a pity that this mostly unused space, where parents could safely leave their children and other activities could be mounted, is not more readily accessible to people.")

The children's monthly program flyers from the Chinatown Branch in San Francisco are most impressive. The flyers are written in English and Chinese, making it possible for immigrant parents who do not understand English to learn about the various storytelling hours, films and other special programs the library offers their children. A note on the flyer reads: "Children's Advisory Council meetings held every Wednesday at 3:30 P.M. All children are invited to come and take an active role in your library." This flyer is an example of the library's attempt to provide as many services in the Chinese language as possible so that everyone in the community is aware of the Branch's activities and can participate. (This policy contrasts sharply with the one in force at Chatham Square.)

### Chatham Square's Future

At the same time, according to San Francisco's children's librarian: "In addition to Chinese subjects, displays and programs of other ethnic groups—Chicanos, Blacks and Native Americans—are featured so as to expose Chinese children to as many other cultures as possible.

San Francisco's approach to library service for its Chinese American community appears, in many respects, to be a model one. The Chatham Square Branch Library in New York cannot exist in a vacuum, but instead must

Continued on page 16

## Interracial Books FOR CHILDREN

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Photo by Ann Zane Shanks

clude: RACISM; SEXISM; AFFIRMATIVE ACTION; CHILDREN'S LITERATURE, NONSEXIST; GENOCIDE; LAMAZE TECHNIQUE (OBSTETRICS); RAPE CRISIS CENTERS; EQUAL RIGHTS AMENDMENT (PROPOSED); WOMEN'S STUDIES; and WOMEN'S CENTERS AND NETWORKS. Pity the poor reader who wants to find information on these subjects in card systems based solely on LC recommendations!

In addition to specific suggestions for cataloging changes, the *Cataloging Bulletin's* extensive "Feedback" section presents readers' comments, suggestions, counter-proposals, replies from the Library of Congress and other powers, plus I-did-it-myself-and-it's-working stories from librarians throughout the country.

Reader input is constantly solicited. Most recently, for example, the editors asked minority and Third World women whether they preferred books about their lifestyles to be classed within each individual racial, ethnic, and

# Catalogers in Revolt Against LC's Racist, Sexist Headings

BY STEVE WOLF

The traditional Library of Congress (LC) cataloging system<sup>1</sup> is under attack from librarians who feel it is racist, sexist and reflects a world view that is based on a "Western framework of late Victorianism, rampant industrial expansion, and feverish empire building."<sup>2</sup>

Concerned librarians condemn the system for its assumption that the typical library patron is "white, Christian (often specifically Protestant), male and heterosexual."<sup>3</sup> In the LC's biased labeling system, (white) men are exalted and all women demeaned. Orientations other than heterosexuality are treated as perversions, and many new—especially "radical"—subject areas are ignored.

The cataloging revolution surfaced in 1971 with the publication of Sanford Berman's *Prejudices and Antipathies* (Scarecrow Press). Originally commissioned by the ALA (which later refused to publish it), the book examines over 100 subject headings dealing with race, nationality, religion, ethnicity, sex and childhood. Today, Berman edits the Hennepin County (Minnesota) Library publication, *Cataloging Bulletin*, which has become the insurgents' major organ of communication and intellectual cross-fertilization.

The largest section of the *Bulletin* is devoted to subject cataloging, presenting a list of alternative subject headings and cross-references not in use by LC. (The titles which prompt new headings are also given.)

The following contrasts between the treatment of minorities and women and the *Cataloging Bulletin's* alternatives will give the flavor of what the cataloging revolution is all about.

1 The cataloging system—as well as the Library of Congress itself—is referred to by librarians simply as "LC."  
2 From *Prejudices and Antipathies* by Sanford Berman, Scarecrow Press, Metuchen, N.J.  
3 Joan Marshall in "LC Labeling: An Indictment."

## 1. LC's Eurocentric Viewpoint

Many catalog headings epitomize what Berman calls LC's "Bwana Syndrome": treating European whites as the norm and everybody else as the exception.

A typical example of this attitude is the heading AFRICA—DISCOVERY AND EXPLORATION, which presupposes that the continent was nonexistent or "lost" before Europeans found it. A remedy would be: AFRICA—EUROPEAN (or FRENCH or GERMAN or whatever) DISCOVERY AND EXPLORATION. Also indicative of the "Bwana Syndrome" is the fact that LC—which has headings for CIVILIZATION, ANGLO-SAXON, CIVILIZATION, ARYAN etc—has no comparable heading for CIVILIZATION, AFRICAN.

The LC refers, for example, to NEGROES IN AFRICA (LIBERIA, SOUTH AFRICA). More accurate subject headings would be: AFRICA—POPULATION, LIBERIA—SOCIAL CONDITIONS, and SOUTH AFRICANS. LC's FOLK-MUSIC, AFRICA is replaced in Hennepin County by MUSIC, AFRICAN.

The Library of Congress has been equally Eurocentric—and especially Anglo-Saxon—in its labeling of American minorities. Such headings as JAPANESE IN THE U.S., MEXICANS IN THE U.S., CHINESE IN THE U.S. and JEWS IN THE U.S. imply that these minorities are not American—that they are "outsiders," permanent aliens, who don't belong here. Alternative headings such as JAPANESE AMERICANS, MEXICAN AMERICANS (or CHICANOS) recognize that these minorities are indeed American in citizenship, nationality and residence.

## 2. LC's "Native Races" Hang-Up

As part of the "Bwana Syndrome," LC persists in assigning all non-whites the "tribal" names given them by Europeans. Counter-cataloging reverses the procedure and calls Third World peoples by the names they give themselves (see box below left).

## 3. LC's "Man-Embraces Woman" Syndrome

LC uses male terminology for works dealing with both men and women. Alternative "genderless" headings have been devised (see box below right).

## 4. LC's Ante-Bellum Outlook

MAMMIES—an antiquated 19th century label that never got a decent burial? No way. LC instituted this heading in 1967 to give "adequate reader access" to books on the treatment of women under slavery then being reprinted to meet the needs of Black Studies programs.

But SLAVERY IN THE U.S.—OPPRESSION OF WOMEN or AFRO-AMERICAN WOMEN—OPPRESSION would have been better headings.

## 5. LC's View of "Women as Professionals"

Only this year has LC—after much prodding—eliminated its WOMEN AS construction (WOMEN AS ARTISTS, for example) which implied that women were only "playing at" careers. LC had established WOMEN ENGINEERS, SCIENTISTS and LAWYERS in 1972 and 1973, but it is only now that it recognizes WOMEN ARTISTS, EXECUTIVES, and TEACHERS. However, we're not home free yet: the headings WOMEN IN BUSINESS (not BUSINESSWOMEN) and WOMEN IN MEDICINE (not WOMEN DOCTORS) remain.

## 6. LC's Genteel Chauvinism.

After protest from feminists, LC finally changed its old heading of DELINQUENT WOMEN (on the masculine side DELINQUENT was used only with BOYS). Equality eludes us still, however; according to LC, the "worst" the "fair sex" can be is FEMALE OFFENDERS. Thus, when classifying a book about Bonnie and Clyde, LC would list Clyde under CRIMINAL, but Bonnie under FEMALE OFFENDER.

## 7. LC's Sins of Omission

A brief listing of non-LC headings instituted by the revolutionaries in-

national group or placed together in a single class number under WOMEN.

A "Descriptive Cataloging" section deals with problems such as providing access to "easy reader" juvenile titles and small-press publications.

The *Bulletin's* "Classification" section offers an extensive revision of Dewey's Decimals. In a recent issue, a complete overhaul is given to that bastion of lingering Victorianism, 301.41, "The Sexes and Their Relations."

The professional establishment's response to the cataloging revolution has been "various."

## Revolution's Impact

One of the *Cataloging Bulletin's* constant readers is Edward J. Blume Chief of LC's Subject Cataloging Division. Mr. Blume has written to inform Sandy Berman that "you comments about the LC system are taken very seriously here," and the *Bulletin* is circulated among LC's cataloging staff.

The September 1, 1974 issue of *Library Journal* reprinted a prose poem by Sandy Berman which states his cataloging philosophy, along with an editorial by John Berry praising counter-cataloging for infusing the profession with "new vigor" and recommending the Hennepin County Library *Cataloging Bulletin* to LJ's readers.

On the con side, *Library Resources and Technical Services*, the official journal of ALA's Resources and Technical Services Division (RTSD), did not see fit to review Berman's groundbreaking *Prejudices and Antipathies* until 1974, three years after publication, and then assigned the book to one of the profession's arch-conservatives for hatcheting. [The book was reviewed—favorably—in Vol. 4, Nos. 3&4 of the CIBC Bulletin—Editors]

Attempts by cataloging guerrillas to nominate candidates for RTSD's

Continued on page 16

### The "Bwana Syndrome"

LC	Alternative
ESKIMO	INUIT
NEZ PERCE INDIANS	CHUTE-PA-LU INDIANS
CHIPPEWA INDIANS	OJIBWE INDIANS
HOTTENTOTS	KHOI-KHOIN (AFRICAN PEOPLE)
BUSHMEN	SAN (AFRICAN PEOPLE)
KAFFIRS	XHOSA (AFRICAN PEOPLE)

### "Man Embraces Woman"

LC	Alternative
MAN	HUMANS/HUMANKIND
BROTHERHOOD	AMITY
MANPOWER	HUMAN RESOURCES
FIREMEN	FIREFIGHTERS
PILGRIM FATHERS	PILGRIMS (NEW ENGLAND SETTLERS)
CRO-MAGNON MAN	CRO-MAGNONS



MINORITY BOOKS FOR WHITE CHILDREN?  
SOME TEACHERS SAY NO

BY NANCY LARRICK

The article below is excerpted from a speech to be made on behalf of the CIBC at the American Library Association's 1975 convention at San Francisco. To be presented before the Social Responsibilities Round Table, Ethnic Materials Information Exchange Task Force, it is on the theme of ten years after "The All White World of Children's Literature," which originally appeared in the *Saturday Review*, September 11, 1965, and was widely reprinted.

I am fearful that the flow of new multiracial books for children is slowing down. Despite the efforts of the Council on Interracial Books for Children and of the publishers, we do not have enough highly readable, stereotype-free books that will contribute to children's understanding of our multiracial world.

An even more serious problem, it seems to me, is the apathy with which teachers and, in some cases, librarians treat this whole issue. I teach in an area which is predominantly white but with a rapidly growing Puerto Rican population.

The initial response of my white teachers to a multiracial book is, "That's fine for Black children, but we have no Blacks in our school."

When this comment was made about a book of poetry by Black authors, I asked whether the teacher ever read the poetry of A.A. Milne to her third graders. "Yes, he is a favorite," she said. "But Milne was an Englishman," I noted, "and your children are not." "What about haiku?" I probed. "They love it," came the response. "Your children aren't Japanese. How can you read them Japanese poetry?"

Books Go Unappraised

I made my point, but I find that with each new semester I have to start again. Almost no students come into my classes with any concern for widening the horizons of their pupils through stories, folk literature, or poetry about Blacks or Puerto Ricans.

Furthermore, I find an almost total lack of critical perception when these

teachers read books which, to me, are marred by gross stereotypes. Invariably they report positively on Whitney Darrow Jr.'s *I'm Glad I'm a Boy; I'm Glad I'm a Girl* without questioning the point that the boy is a doctor, the girl a nurse, the boy is the doer and planner, the girl the docile follower. "The kids like it," they say, and that seems to be enough.

*Charlie and the Chocolate Factory* never raises a sign of doubt until I point out the plight of the factory workers, the belittling names used throughout, and all the rest. Even after a carefully planned discussion of such factors in the book, there comes the reply, "But the kids love it."

My students are all college graduates. Most of them have had an undergraduate course in children's literature. They know the names of the Newbery winners, but they have not approached any children's book critically. When I report the controversy over *Souder*, they are non-plussed. They don't expect anyone to question a book that won the Newbery Medal.

Not Rocking the Boat

In several instances, teachers who appreciate multiracial books have found themselves blocked by school administrators. One substitute teacher took Jacob Lawrence's *Harriet and the Promised Land* to school to introduce in a study of the Civil War period. On the way to class, she happened to show the book to the principal, who quickly recommended that the book not be used. "After all," he said, "it would be a violation of the Supreme Court ruling about religious teaching." The teacher acquiesced, and when she reported the incident in my class the other students agreed that she had done the right thing. "You can't offend the principal," they argued. I doubt that that principal would have objected to *Harriet* if she had been pictured as white and beautiful. And I am sure he is a person whose life is dedicated to not rocking the boat.

Recently, I met with reading specialists from 23 school districts in Pennsylvania for a four-hour poetry workshop. I had sent out a bibliography in

Continued on page 7

The Traditional World  
Of Library Schools

BY JANET FREED(WO)MAN  
AND BARBARA A. SCHRAM

Institutions mirror a society's values and serve to perpetuate them. So it is with libraries and library schools.

To see what the average school of library science offers, let's follow a "typical" student from the application process through graduation to job placement.<sup>1</sup> We'll call our typical student *Jane* since there is a 75 per cent probability that a student of library science will indeed be *Jane* rather than *John*. There is little chance that *Jane* will be *Juanita*, since only about 6 per cent of library school students are from minority backgrounds.<sup>2</sup> Since chances are that most young people have seen few librarians—in real-life or in books—who counteract the stereotyped image of the slightly musty female hiding among book stacks, avoiding life's daily struggles, we can also probably assume that *Jane* is a relatively traditional young woman, much like her fictional counterpart in the Dick and Jane readers. (Although groups such as the ALA Social Responsibility Round Table are indeed challenging that stereotype, most people remain unaware that the library is a place where social problems can be confronted and maybe even solved!)

Once having decided to become a librarian, our student begins reading and comparing school catalogues. As she flips through them, she notices photographs of faculty and students. Though most of the *students* look like *Jane*, most of the *faculty* look like her brother Dick. The ratio of male to female faculty is, surprisingly, approximately 60 per cent men to 40 per cent women. Library schools may graduate more women than men, but they are much more likely to hire their male graduates to teach. (This pattern is mirrored in the fields of education and social work: practitioners are overwhelmingly female while administrators and faculty members are males.)

Although *Jane* may find a few photographs of Third World instructors, a careful reading of the captions will probably reveal that these people are guest lecturers or speakers at conferences and institutes. According to our survey only about 8 per cent of the faculties are of Third World background (including that of the University of Hawaii). Almost half the colleges responding to the survey had no faculty members from minority groups! Several schools have recently received federal funds from the Office of Education to recruit minority students, however, so this situation may soon begin to change.

*Jane* will probably base her choice of school on factors unrelated to curriculum since almost every school has identical professional core courses—introduction to the field, organization of materials and readers' services. The

only schools that differ substantially are those with specially funded federal programs.

*Jane* would be somewhat perplexed if she had compared, as we did, college catalogues with the survey forms we received. In several instances catalogues described courses that were not reported in the survey form and vice versa. To some extent this may be due to the fact that catalogues are printed a year in advance and do not reflect new offerings. Many courses described in the catalogue, however, were not mentioned in the survey answers. This may reflect the fact that many new courses, created to meet the demands of the late sixties, are no longer considered necessary. Also, many of the innovative courses in the catalogues were funded by special grants; as funds have dried up these courses are dropped. Other offerings described in the catalogues may have been taught by staff members with a special interest in Third World issues. As they have lost their shaky untenured appointments, their courses go untaught.

Some schools may also believe that they have covered the subjects of race and sex roles. For example, in some catalogues we found "issues" courses in which problems of sexism and racism were taught as a section of a regular course or a special seminar. Thus some students would be exposed to discussions of bias and discrimination, but many students might miss these entirely, leaving a permanent gap in their library education. Courses dealing with race and sex role stereotyping are rarely integrated into the on-going curriculum as a vital central topic.

Consciousness-Raising Courses

*Jane* could nevertheless find a few schools committed to raising her social consciousness. In addition to the programs funded by the U.S. Office of Education, SUNY at Albany has put together extensive bibliographies on Chicanos, Native Americans and Blacks, as well as a bibliography on women's liberation. They also recently sponsored a workshop on abstracting and indexing which included a speaker from *Women's Studies Abstracts*. The University of Hawaii has held a year-long seminar, "Librarians in a Pluralistic Society." They also offer courses in Pacific and other ethnic studies. The University of California at Los Angeles offers "Library Service to Special Population Groups," "Afro-American Bibliography" and "Special Studies in Children's Literature." The University of Pittsburgh offers "Library Services for the Underserved" and portions of courses on children's literature "have a significant ethnic emphasis." George Peabody College offers a three-credit course, "Bibliography of Minority Cultures." For the most part, the other schools either include minority concerns as part of a regular course—generally children's or young adult literature—or they encourage their students to do projects in these areas. We can only speculate on the depth of coverage in these courses.

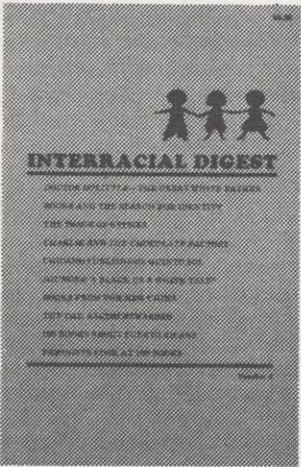
Unfortunately, materials on sexism and racism seem confined to courses on services to special groups. Rarely do they appear integrated into every aspect of the curriculum, especially into courses on management. It is in these classes that future library administrators—those who control bud-

ESPECIALLY FOR NEW BULLETIN READERS

Get acquainted with the Council on Interracial Books for Children and find out more about racism and sexism in children's books. This 48-page pam-

phlet reprints ten of the most provocative articles from previous Bulletins as an introduction to the Council viewpoint over the last six years. Included:

- Doctor Dolittle—The Great White Father
- Books and the Search for Identity
- The Image of Gypsies
- Charlie and the Chocolate Factory
- Chicano Publishing: Quinto Sol
- Souder: A Black or a White Tale?
- Books from the New China
- The Cay: Racism Rewarded
- 100 Books About Puerto Ricans
- Feminists Look at the 100 Books



For a copy, send \$2.50 plus 50¢ for postage and handling to the CIBC, 1841 Broadway, New York, N.Y. 10023.

1. The data for this article has been derived from three main sources: a survey form sent to all ALA-accredited library schools (answered by a third of them), a careful reading of over 30 school of library science catalogues, and statistics culled from *The Bowker Annual of Library & Book Trade Info, 1971-1975*. Although all schools did not return the survey forms, there is no reason to believe that our data is substantially skewed.

2. If we included 67 students from the University of Hawaii the figure jumped to almost 10 per cent. But since their minority population was substantially higher than all of the others we felt the data would more accurately reflect the schools in general if we excluded this unusual student body. Third World representation in their faculty was not, by the way, exceptional.



gets, hire, fire and decide on special programs for libraries—develop their priorities. If they are made aware of these issues they could have a significant impact in creating a climate of social responsibility in the future.

What kind of reading materials will Jane encounter in her courses, especially in the management sequences? Here we found a very hopeful note. Most of the schools have abandoned their past reliance on traditional text books. Several schools reported using a wide variety of current books and journal articles. Since the *Library Journal*, *Wilson Bulletin* and *American Libraries* have recently had many lively articles on ethnicity and sex roles, students can only gain from this exposure.

Jane may have decided on an area of specialization even before she enrolls in her courses. However, if she is currently married or plans to have a family, she may well be “counseled” into school librarianship or public libraries. Only infrequently will she be directed into academic services or library administration. It will come as no particular surprise to those who have observed cultural patterns of racism and sexism that white males dominate “the top.” Although women make up more than 80 per cent of the field and about the same proportion of library school students, their representation in advanced degree programs and in the top administrative posts in libraries presents the reverse picture.

Jane will also find that library education has become increasingly elitist and specialized, following the models of law, medicine and education. A new technical jargon intended to enhance the importance of the field has been developed. *Library science*, now an unfashionable term, has been replaced by *information science*. Librarians have become “*information brokers*” and “*informatologists*.”

Information brokers and informatologists, of course, require more advanced degrees. Jane will discover that post-Master's degrees, double Master's and Doctorates are becoming more and more common as “profession-enhancement” efforts continue. (At the same time, following the examples of other professions, para-professional programs for library “assistants” have recently been organized. Hailed as a new career opportunity and a source of upward mobility, most of these programs train people for technical positions which—if they exist at all—are dead end.)

When Jane graduates, the vicious circle of stereotyping in the field will probably proceed unchecked. Only if she encounters some innovative courses, vigorous counseling and dynamic role models will she be likely to break out of the traditional route for women and take on a new role in the library hierarchy.

The implications of the typical library school training—especially for minorities and women of all races—are clear. Equally clear are the implications for those who are served by library school graduates. Changes will have to be made so that biases against women and minorities in the field can be overcome and also so that libraries can better meet the needs of a multicultural society. Our suggestions for changes in library school programs are outlined in a companion article.

#### ABOUT THE AUTHORS

JANET FREED(WO)MAN is Public Services and Special Programs Director of the Salem (Mass.) State College Library. She has been involved with the Greater Boston Women in Libraries, a group combatting stereotypes in children's literature and non-print media, and has contributed to several professional journals.

BARBARA A. SCHRAM is co-ordinator of the Human Services Program in the School of Education, Northeastern University, and a consultant to Bank Street College of Education's Day Care Unit. She has worked as a community organizer for welfare rights and community participation in schools and is active in several feminist groups.



Photo by Kenneth Werner

## LIBRARY SCHOOLS, 2001: SOME PROPOSALS

BY JANET FREED(WO)MAN AND BARBARA A. SCHRAM

In a separate article (at left), we examined the curriculum offered by most schools of library science. We found that in general the schools mirrored and perpetuated the racist, sexist and elitist values of our society. If we had the power to re-design library education we would seek to democratize it and prepare librarians for real community service.

First, we would curtail both “para” and post-Master's degree programs. Technicians could be recruited from interested high school graduates whose on-the-job training would quickly make them as well-suited for their jobs as most graduates of two-year programs in “library technology.” (An abundance of pseudo-credentials leads to a pecking order among a staff, all of whom do the same tasks, but are paid differently according to where they acquired their skills.) Technicians would be given time and salary incentives to attend college and many would eventually earn a Master's degree in library science, the credential for significant career mobility.

Post-Master's and doctoral degree programs could be replaced by continuing education in which library workers learn new skills as needed or refresh old ones. Much of the degree escalation comes from library schools eager to expand their programs. How much more useful they would be if they offered more special courses rather than new degree programs. Courses, seminars and workshops could be given to individual libraries, systems or consortia. This would offer opportunities to those librarians, especially women and Third World people, whose financial resources or personal commitments don't allow them to attend full-time programs. An open-ended educational system would enable workers to learn new skills while challenging educators to continually meet the demands of a changing society.

After abolishing para and post-master's programs, we'd take a hard look at the Master's Degree from the typical ALA-accredited school. Ironically, while the new post-Master's programs are rationalized by the assertion that one cannot learn all that is necessary in a Master's program, little has been done to change the programs to make them more coherent and relevant. Here are some suggestions!

**1. Integrate materials on racism and sexism into all courses.** After the required core courses, students usually specialize in one area of library work—academic, special, public or school libraries. Additional electives further define career aspirations in terms of technical processes, administration, or children's services. The hierarchy of the library world places

academic librarians and administrators at the top of the pecking order, and these are the very fields in which courses are least likely to deal with racism and sexism. At best, the women who are found in overwhelming numbers in the traditional children's services are trained to be alert to sexism, while minority group members are exposed to special institutes, seminars and courses about ethnicity and racism. All library school students must gain these perspectives. And, just as potential administrators learn to design programs, hire personnel and gear budgets to the needs of the least powerful groups in society, so should women and minorities be encouraged to take the “administration” courses designed for those who will ultimately make key policy decisions.

**2. Place all courses in a value context.** The trend in library education seems to be farther and farther away from service to PEOPLE. There are courses which teach students information retrieval, but do not deal with how the data base they learn to tap is generated. Who has access to information? How is information generated? What information is NOT accessible and why? Because librarians frequently learn skills in a vacuum, they do not consider who is served or not served—and why. Unless such basic questions are considered, librarians, for all their lip service to “information power,” may find themselves censoring without even knowing it.

**3. Offer more interdisciplinary study.** In their quest for professionalization, librarians have too frequently borrowed models from the business community rather than from more socially oriented fields. While “productivity” has its importance, library service is essentially a humanistic field. Understanding the role of libraries in society involves an understanding of the social, political and economic aspects of communities. These perspectives should be integrated into the curriculum.

**4. Teach strategy building.** Although librarians may be taught “strategies” in their courses in administration, all too often these tactics encourage them to accept the unjust power relationships of society as a whole. For instance, Kenneth Shaffer, formerly the Director of the Simmons College Graduate School of Library Science, stresses, in his book used in his administration courses, that library executives should dress with “flair” and learn how to select “a proper bottle of wine.” Such advice obscures and insults the valuable social role of libraries and librarians. We do need strategies, but for more important goals. We need to find ways

of reaching minorities who never enter the library. We need to devise methods of raising patron consciousness about biases in books and other materials. Library schools might, for example, teach students how to create provocative exhibits and discussions of sexist and racist books of the past (and unfortunately, of the present also). Librarians need to develop strategies which, rather than censoring books, would lead readers to explore other books that challenge stereotypes. Strategy-building sessions might lead to developing new policies, such as inserting mimeographed notes in certain books explaining the ambivalence of the selector and inviting patron comment.

**5. Provide more, in fact mostly, field experience.** It's clear that students aren't going to learn much about community needs for library service while sitting in a classroom. Much of library school training should involve working with community members in the settings which the potential librarians think they might like to serve. This would involve not only serving inner-city populations but discovering other populations not usually designated as “underserved.” What do the workers in the local factory want from the library? What do college students know about library resources? What do they need to know? How can the public be involved in building collections and determining services? If library students go into a community to SERVE people—and as people learn more about what libraries can do for them—the field might not have to beg for minority participation.

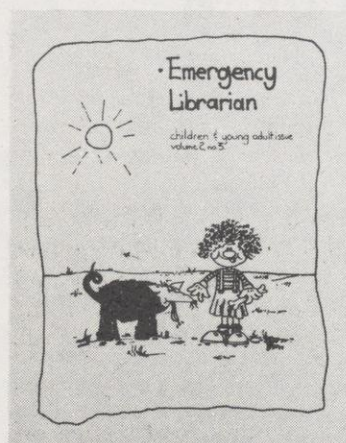
**6. Student-initiated curriculum.** One good trend in library schools that we could carry one step further is the change from textbooks to a wide variety of published materials. We would involve students in generating their own information by developing their skills in video-taping, photography, slide shows and the like. Our school would offer workshops in techniques of creating media so students could not only create their own “information systems” but could eventually teach their library patrons how to fashion them for themselves. Thus many gaps in material might begin to be filled in a collaborative way, by the very people now so excluded.

We would want our re-designed library school curriculum to enable students to serve their communities' needs to the fullest. In addition and most important, they would not see their job in a social vacuum but would be aware of the awesome power they can have in forging weapons against the cultural conditioning that buttresses all social injustice.



# INFORMATION CLEARINGHOUSE

**Multicultural Resources** is a collection of over 5,000 books, pamphlets, periodicals and visuals dealing with human relations and Black, Spanish-speaking, Asian American and Native American cultures. Located in San Francisco, the collection is sponsored by the Bank of America Foundation in cooperation with San Francisco State University and the San Francisco Unified School District. Exhibits containing materials for all age groups and reading levels are sent to community and professional groups throughout the country; for information write Multicultural Resources, P.O. Box 2945, Stanford, Cal. 94305. **Note to librarians attending the ALA Conference: a multicultural exhibit will be on display June 30 through July 3, 10 A.M. to 5 P.M., at Building 11, MacArthur Boulevard, Fort Mason. The center is two miles from the Civil Center. Take mini-bus #47 northbound. As the *Bulletin* goes to press, word has come that the center is in financial trouble and needs help.**



*Emergency Librarian* is an **alternative library journal** edited by feminists in the library profession. It contains news, book reviews, articles, etc.; Volume 2, No. 3 was a special issue focusing on materials for children and young adults. Subscriptions are \$5 for individual Canadians, \$7 for individual Americans, \$8 for institutions and \$9 for international mailings. Write Barbara Clubb, 697 Wellington Crescent, Winnipeg, Manitoba R3M 0A7, Canada.

Tricontinental Film Center distributes shorts and features made by **Third World filmmakers**. Films now available for fall 1975 booking include *Courage of the People*, a re-enactment of the massacre of Bolivian tin miners by government troops; *Blow for Blow*, an account of a strike by women workers in a French factory; *The New School*, on education in Cuba; *The Moncada Program*, on Castro's analysis of pre-revolutionary Cuba; and *What Is Democracy?*, on U.S. involvement in Colombia. All are available for classroom or public use. Write to Tricontinental, 333 Sixth Avenue, New York, N.Y. 10014.

PACT (People Acting for Change Together) provides written and audio-visual material on **Third World Americans, ethnicity, racism, sexism, educational issues**, etc. It also provides monthly "Resource Packets" on such topics as cultural pluralism, institutional oppression, stereotyping and consciousness-raising techniques. For more information, write PACT at Wayne County Community College, 4612 Woodward Ave., Detroit, Mich. 48201.

*Momma*, an organization for **single mothers**, has published a special issue of their magazine on resources for women—from adoption and alimony to consciousness-raising, health, jobs and welfare. Copies are available for \$1.00 from Momma, P.S. Box 5759, Santa Monica, Cal. 90405.

The Resource Center on Sex Roles in Education has prepared *Today's Changing Roles: An Approach to Non-Sexist Teaching*. The report provides a model for dealing with **sex-role stereotypes** in elementary, intermediate and secondary classrooms. Copies are available for \$3 from the Resource Center, 1156 15th St., N.W., Washington, D.C. 20005.

The Committee to promote **women's studies** is planning a national conference on women in education. Designed for students, teachers, administrators, textbook writers, curriculum planners and education task forces, the conference will focus on the concerns common to women from kindergarten to graduate school: knowledge, socialization and institutional structures highly resistant to social change. The conference planners need help in researching foundation grants, designing session and workshop topics and publicizing the conference, to be held at the University of Delaware, Newark, in June 1976. Write to them c/o Sarah Slavin Schramm, 1009 24th St., N.W. #102, Washington, D.C. 20037. Enclose a stamped, self-addressed envelope for reply.

*You Can Be Like Martin*, by Mildred Johnson, is a **tribute to Dr. Martin Luther King, Jr.** The poem can be performed in schools or youth groups, in choral speaking or individually. Copies are available for \$1 from Jonco Creatives, Box 17450, Chicago, Ill. 60017.

MELUS, the Society of the Multi-Ethnic Literature of the U.S., is affiliated with the Modern Language Association. MELUS publishes a newsletter which reports on scholars and teachers who are involved in promoting the dissemination and study of **multi-ethnic literature**. \$3 membership in MELUS includes a one-year subscription to the newsletter. Write to Dr. Ernest Falbo, Treasurer, MELUS, Department of Foreign Languages, New York State University College, Buffalo, N.Y. 14222.

## REVOKING "THE CAY" AWARD: THE ESTABLISHMENT CRIES FOUL!

When the CIBC learned that an adaptation of Theodore Taylor's *The Cay* would be televised on October 21, 1974, we formed a delegation to meet with NBC executives to question the selection of this material and to ask that a consciousness-raising discussion of the teleplay be aired either before or after the showing. The CIBC had criticized the book, shortly after its publication in 1970, for being well-intentioned but racist. *Note: The delegation did not call for cancellation of the show but for an open discussion of the show's content and attendant issues.*

NBC gave as its reason for selecting *The Cay* the fact that the book had won a "brotherhood" award from the Jane Addams Children's Book Committee.

One of the members of the CIBC delegation was Bertha Jenkinson, chairperson of the Jane Addams Committee, who expressed her second thoughts about the award based on new revelations regarding covert manifestations of racism. What had seemed like brotherhood in 1970, said Ms. Jenkinson, had been revealed to be racist by 1974.

In addition to our direct communication with NBC executives, the CIBC wrote a position paper on the TV script and sent letters to *Bulletin* subscribers asking them to initiate classroom and at-home discussions of the telecast. (The position paper and a review of the show appear in Vol. 5, #6, 1974, of the *Bulletin*. The original book review appears in Vol. 3, #4, 1971.) A press conference was also held, attended by representatives of major news media.

In the course of the controversy that arose regarding *The Cay*, the reasons for the reconsideration of the award by Ms. Jenkinson and her Committee have been lost sight of. Much space has been given, in professional journals, to criticizing the Committee for failing to stand by its award, for weakness in questioning its decisions. On the contrary, it is our feeling that the Committee's willingness to consider a new point of view shows strength, not weakness. The Committee *did* adhere to its convictions—anti-racist convictions—and we regret the unwarranted attacks to which Ms. Jenkinson has been subjected, particularly by the director of the Children's Book Council.

A letter from John Donovan, director of the Children's Book Council, to Theodore Taylor is printed below. A copy of this letter (dated April 29, 1975) was sent to Dr. Albert V. Schwartz, vice president of the CIBC. Dr. Schwartz's response follows Mr. Donovan's letter. To set the record straight, we print the statements by Bertha Jenkinson and Samuel B. Ethridge, of the NEA, made at the October 17, 1974, CIBC press conference on *The Cay*.

Dear Ted:

I have read with great interest your letter about *The Cay* in the April issue of *Top of the News*. It seems to me that while the attack on your book by the Council on Interracial Books for Children and other pressure groups has hardly been a trivial one, it has been insulting in the extreme. That you have had to explain yourself seems to me absurd, and I admire the patience and reason you display. The fact is that you wrote a magnificent novel—true and honest as you and your fully realized characters were truthful and honest to themselves.

While realizing that Bertha Jenkinson has been quoted as regretting that *The Cay* received the Addams Award, I find it beyond my understanding that Bertha, whom I have always regarded an eminently sensible and fair-minded person, has been so brainwashed as to utter these thoughts.

The whole affair is deeply regrettable. I hope it will not affect your own thinking about your books. Creative work cannot exist in a climate of censorship and oppression.

I suppose I should mention that these remarks are my own, and don't represent the Children's Book Council's official views. I think it's accurate to say that publishers feel that *their* principal object is to identify good writers, and to nourish their careers.

Yours sincerely,  
John Donovan



Dear John,

I believe I can understand your great upset with Bertha Jenkinson and the Addams Award Committee for changing their minds about the value of *The Cay* after a "pressure group" like the Council on Interracial Books for Children "attacked" the book. I understand because—not long ago—I might have reacted in similar fashion.

It is our feeling that Bertha Jenkinson and her group should be lauded for their courage in openly recognizing racism in past decisions. The last decade has been one of great upheaval in American perceptions. Racial minorities and women have been responsible for many minds opening up, growing,

changing. Some white males have been led, through personal grappling with ideas, to a new consciousness about the many manifestations of racism and sexism.

But there are those, like yourself and Theodore Taylor, who stalwartly resist fresh insights and are deeply upset by criticism. You righteously assure Mr. Taylor, "That you have had to explain yourself seems to me absurd." Why absurd? Why are you, I, Taylor or anyone so above the currents of life, so hallowed, that we need not be expected to explain ourselves. Explanation is one method of human communication.

I agree with you when you say that "Creative work cannot exist in a climate of censorship and oppression." Yet it is absurd to me that you do not perceive that a climate which is thoughtfully anti-racist is the opposite of a climate of oppression. What greater oppression can exist than racism? It is also absurd to me that Taylor refuses to recognize that his brand of "well-intentioned" paternalistic racism is offensive to enlightened sensibilities.

I believe that creative *criticism* cannot exist in a "climate of censorship and oppression." And I feel that there are times when you, and some of the prestigious establishment groups with which you are associated, create a climate which stifles anti-racist criticism.

Yours sincerely,  
Al Schwartz



P.S. John, I realize your circle of business associates in publishing is indeed wide, but do you *really* believe that "... it's accurate to say that publishers feel that their *principal* object is to identify good writers, and to nourish their careers.?"

As the present chairperson of the Jane Addams Children's Book Award Committee, I feel that the choice of *The Cay* by Theodore Taylor for our award in 1970 was a mistake. Children's books are not published in a vacuum, and so it is possible that even an interracial committee of "specialists," alert to stereotypes, can lose sight of what is good for children's minds, what they



need to fulfill themselves and how best to teach them through reading and visual materials that people are to be respected precisely because of their own special rich heritage. Members of our committee have been subjected to the same layers of prejudice built up by every branch of communications, the family, friends, and the distorted reading materials of our formative years. We need to educate ourselves and involve members of minority groups in decision-making in the creation of children's books at the prepublication stage and at all levels of the publishing process, in teacher education courses, and mass media programming in our schools, radio and television.

Bertha Jenkinson, Chairperson  
Jane Addams Children's Book  
Award Committee



Excerpts from a statement by Samuel B. Ethridge, director of the Civil and Human Rights program for the National Education Association, a trade association representing more than 1.5 million members of the teaching profession.

I come not to either bury or to praise *The Cay* but to use it. Certainly any book which has won 11 awards can't be all bad—or could it be? I have read through the book carefully and I have underlined a number of passages which reek with blatant racism or total insensitivity to the social concerns of our time. But I will not take the time to point them out. . . .

As a matter of fact, given the particular storytelling technique, a narrative by an eleven-year-old southern boy who has obviously been taught by both his parents that "those people" were different and not to be trusted, I really don't see how we could have expected any other result. All of the narrative—even direct quotes from Timothy—are interpreted through Phillip.

Only if the author had had the

courage to try to get inside of Timothy's head to make clear his private and innermost thoughts could he have made the kind of contribution which is demanded of him by the nineteen seventies.

The reader knows vividly what Phillip thinks of Timothy and that he attributes some of Timothy's action to "those people being like that" and some to his being "a dumb old black man." But what does Timothy think of Phillip's behavior? How does he react emotionally to this strange situation? What kinds of past experiences prepare him to make the ultimate sacrifice? Who in his life taught him to love? Readers are robbed of these answers because the author wisely knows that he lacks the experience with Black people necessary to treat this kind of revelation and that he lacks the sensitivity to understand that a Black person has the capability of feeling, thinking, and resolving. This is racism at its "best."

Ten years ago when we talked to book publishers about biased materials, they responded by painting some Dick and Jane characters brown or presented stories in which the presence of minorities is acknowledged. This is Level One. Several years later we began to get books such as *The Cay* in which the races began to relate to each other. This was Level Two. And *The Cay* probably deserves the awards which it received in 1969 when even most American critics were at Level Two.

At Level Three, the characters begin to deal with each other as humans on an emotional level and as social equals. At Level Four, they begin to deal with the culture and life styles and the social institutions which tend to create winners and losers. At Level Four, there are no cultural winners or losers, just mutual acceptance.

We congratulate CIBC for their courage to raise this issue, and the Jane Addams book committee for their recognition that we are moving to higher levels of sensitivity.

## MINORITY BOOKS Continued from page 4

advance and asked them to bring in as many of the titles as they had on their library shelves. Among the hundreds of books brought in, I found only three books of Black poetry: June Jordan's *Who Look at Me*, Langston Hughes's *Don't You Turn Back*, and Arnold Adoff's anthology, *I Am the Darker Brother*. The reading specialists were amazed at my notion that books of Black poetry would be appropriate for the white children who live in Lancaster and Manheim, Pennsylvania.

### "Black Boy" Attacked

These are people who profess to deplore prejudice and censorship. Yet through failure to purchase multiracial books or to raise questions about the bias and stereotypes that appear in certain books, they help contribute to the climate of prejudice and censorship. I find this a most difficult situation to cope with because it is concealed behind a façade of democratic practices.

Recently a citizens' committee in Bangor, Pennsylvania, has "discovered" Richard Wright's *Black Boy* in the high school library collection. Because it contains several of what the committee calls "undesirable words," action is being taken to force removal of the book from school shelves. So far the school board is standing firm, the faculty is insisting that the book should be retained as a modern classic available for those who want to read it, and various parents have written strong letters to the editor of the local paper protesting the action of the citizens' committee. In the meantime, the book is enjoying unprecedented readership in this all-white, slate-quarry town in eastern Pennsylvania.

Such bold public censorship—or attempt at censorship—is easier to fight than the quiet, undercover censorship that results from narrow selection policies, the limited vision of teachers and school administrators, or the prevailing fear of rocking the boat.

Fortunately, someone in Bangor was sensitive enough to decide that *Black Boy* should be purchased for white high school students to read. Someone else in the same position might never have thought of this as a book for white youngsters and would not have purchased it. Another person might have reasoned that it would be better to avoid the possibility of controversy and leave *Black Boy* to the schools of Harlem. In either case, the children of Bangor would have been the losers.

### Social Responsibility

I have come to think that the greatest issue we face in the decade ahead is not only getting more multiracial books from the publishers but also encouraging teachers, librarians, and school administrators to welcome such books because of their multiracial content (especially in all-white communities) and to introduce them to young readers for discussion, criticism, and appreciation of their ethnic quality.

In my opinion this is a great social responsibility which must be shouldered by all who communicate with teachers, librarians, school administrators and parents today.

### ABOUT THE AUTHOR

NANCY LARRICK, editor and critic, is author of the well-known *Parents' Guide to Children's Reading*, a revised edition of which was published this year by Bantam Books.

# INFORMATION CLEARINGHOUSE

*The Liberty Cap* is a new monthly newsletter which examines books for **sexism**. It notes advance trade reviews and also lists recent relevant articles. \$1 per issue; \$4 for 6 issues. Write to 1050 Newell Rd., Palo Alto, Cal. 94303.

## THE BLACKSCHOLAR



FEATURING ESSAYS BY  
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PRESTON WILCOX

"The Black Woman 1975" is the theme of *The Black Scholar*, Vol. 6, No. 6, March 1975. It is important reading for people concerned with both **sexism and racism** in America. Of particular interest are the articles by Frances M. Beal and Charmeyne D. Nelson on class issues and Julian Bond's discussion of the Joanne Little case. Single issues are \$1.50; an annual subscription is \$12.00. Write to *The Black Scholar*, Box 908, Sausalito, Cal. 94965.

The Society of Children's Book Writers is sponsoring a four-day **conference on children's literature** August 9-12, 1975, in Santa Monica, California. Children's editors and authors, including Jane Yolen, James Griblin and Frances Keene, will provide information on writing and marketing. For more information, write to the Society at P.O. Box 827, Laguna Beach, Cal. 92652.

The National Foundation for the Improvement of Education implements research and action projects to increase **educational alternatives**. Its Resource Center on Sex Roles in Education prepares material for schools and community groups, serves as a clearinghouse for materials and resource people, and provides technical assistance. (*Research Action Notes* is published occasionally.) Write NFIE, Suite 918, 1156 Fifteenth St. N.W., Washington, D.C. 20036.

A second, up-dated volume of *Films Kids Like* is being prepared by the Center for Understanding Media. Readers are invited to submit suggestions and comments, especially about the racist and/or sexist content of **films**, to Ken Brown, Center for Understanding Media, 75 Horatio St., New York, N.Y. 10014.



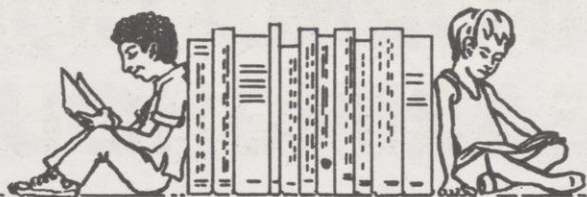
ACT (Action for Children's Television) is "dedicated to child-oriented quality **television** without commercialism." It publishes a newsletter (\$5 a year) and also distributes *The Family Guide to Children's Television* (\$8.95 cloth; \$2.95 paper or free to contributing members of ACT at \$25 a year). Write ACT at 46 Austin St., Newtonville, Mass. 02160.

"**Women Studies Abstracts**" carries some 200 abstracts per issue plus additional listings of periodical articles, book reviews, etc. Quarterly; annual subscriptions are \$7 for students, \$8.50 for individuals, and \$12 for institutions. Write *Women Studies Abstracts*, P.O. Box 1, Rush, N.Y. 14543.

Two new reports are available from *integratededucation*. *Sex Bias in School Leadership* is a 36-page study which documents the pervasiveness of **male dominance in educational leadership** roles. Jacqueline Parker Clement, the author, outlines the dimensions of the problem and the legal solutions available to women. Copies of the report are \$2.25. *Continuing Challenge: The Past and Future of Brown vs. Board of Education* is a collection of essays on the struggle for **equal educational opportunity**. In addition to reflections on the *Brown* decision, the collection includes articles on segregation based on language, Chicanos and education, and the outlook for the future. The price is \$2.50. Both publications are available from *integratededucation*, Northwestern University School of Education, 2003 Sheridan Road, Evanston, Ill. 60201.

The New School Exchange is especially concerned with **alternative education** but also provides general information of interest to those involved with children. An annual directory of alternative schools in the U.S. and Canada (\$3), a newsletter (10 issues a year \$10 for individuals, \$12 for institutions; a subscription includes the directory), and other resource lists are published by the group. Write The New Schools Exchange, Pettigrew, Ark. 72752.





## THE BOOKSHELF

**The Eye in the Forest** by Mary Q. Steele and William O. Steele. E.P. Dutton, 1975, \$6.95, 144 pages

*The Eye in the Forest* is a sad attempt to examine the culture of a Native American tribe. The authors admit to having little knowledge about these people, who existed from about 1,000 B.C. to 100 A.D., but presume to know what is sacred to this tribe. Based on burial excavations, the Steeles have created (in detail) religious ceremonies, sacred grounds and spiritual symbols of a Native American tribe. Why tax their imaginations? Why not ask living Native Americans? Although I am a Native American who, like the authors, knows very little about this particular tribe, I find in the story the same stereotypes and distortions of Native American life that have proliferated in literature since Columbus.

*The Eye in the Forest* purports to offer fact in a fictional form. To merely state in an authors' note that the book "has only a most tenuous basis in fact" is a cop-out. Young children will swear to the authenticity of this book. Teachers unfamiliar with Native American history and culture will agree with the jacket blurb and praise it as "an engrossing story that brilliantly evokes the life of Native Americans before Columbus." Native American tales of lore make good copy and good money but are rarely accurate, and worse, almost always are damaging to the perceptions of the reader who is seeking some relevancy from them. *The Eye in the Forest* is relevant to no one. [Harry Wallace]

\* \* \*

**The Birthday Visitor** by Yoshiko Uchida, illustrated by Charles Robinson. Charles Scribner's Sons, 1975, \$5.95, unpagged

Yoshiko Uchida's heroines are model children who possess common sense, self-confidence, humor and modesty.

Emi, the Japanese American heroine of *The Birthday Visitor* (a picture book for kindergarten through 3rd grade), is such a child. She is unhappy because a Christian minister is coming from Japan to stay at her house on her birthday—which means that she cannot have a party with her friends. However, her parents plan a party in her honor with their guest and an old neighborhood couple. Of course, Emi is delighted and realizes that it is the best birthday she ever had (fortunately, the minister turns out to be a nice person). One wonders, however, why the parents did not plan a party with her friends on another day.

Orderliness and serenity permeate this book, and the conflict is calmly resolved. The story takes place in a never-never land of non-materialistic middle-class comfort and stability which would seem rare in America today. Could one consider this otherworldliness, this peace and feeling of unity a typically Japanese characteristic? If so, is it possible within the American societal setting? Furthermore, although the traits themselves are positive ones, do they in fact perpetuate certain myths of cool, collected, unemotional "Orientals"? One can almost hear an adult, after reading this book to children, saying, "Aren't they a lovely family?"—which is practically the same as saying, "Asians in America have strong fami-

ly units and don't have overwhelming problems."

Although the illustrations are attractive, a picture with the characters bowing to each other is in error. Women in Japan do not bow with their arms hanging straight at their sides. [Michiko Sawada Fromartz]

\* \* \*

**Song of the Trees** by Mildred D. Taylor, illustrated by Jerry Pinkney. Dial Press, 1975, \$4.95, 48 pages

When the author was growing up in Ohio, her father told her about his own childhood in rural Mississippi during the Depression. This book, for children seven to nine, is based on one of his stories.

Ms. Taylor has retold the story from the point of view of eight-year-old Cassie, who lives with her mother, father, grandmother and three brothers. While Cassie's father is away in Louisiana, laying railroad ties to earn money, her brother becomes head of the household. Her mother and grandmother ("Big Mama") struggle to feed the children, who sense something of the hardship without really understanding it.

The Taylors own land, and beautiful trees grow on it. Cassie loves the trees and talks to them. One day Mr. Andersen, a white man, discovers he can make a sizeable profit by selling the trees. Soon a work crew comes and the beloved trees begin to fall. The confrontation that follows symbolizes much of the history of Black struggle—economic defenselessness, the Black man's dramatic bravery in the face of white power, a child forced to assume adult responsibility and the children's fears in threatening situations.

Jerry Pinkney's delicately shaded black-and-white illustrations complement the text. Despite some slightly stilted writing in the beginning, this story will be enjoyed by young readers. [Joyce E. Arkhurst]

[Mildred D. Taylor's manuscript for this novel won first prize in the African American category of the CIBC Minority Writers Contest in 1974. The CIBC is pleased to report that the book was very well reviewed in the New York Times.—Editors]

\* \* \*

**Garden of Broken Glass** by Emily Cheney Neville, illustrated by Jerry Pinkney. Delacorte Press, New York, 1975, \$5.95, 215 pages

Brian Moody is a thirteen-year-old white boy living on welfare in a racially mixed neighborhood in St. Louis. His father deserted the family years before, and he lives with his alcoholic mother who favors Brian's sister and brother over him. *Garden* shows how Brian is changed from a numb child without hope to one who looks forward to the future with his brother and sister.

The drastic change takes place when Brian is taken under the wings of three Black children—"Fat" Martha, Dwayne Yale and Dwayne's girlfriend, Melvita. These three characters are also dirt poor, but retain a lust for living that eventually transforms Brian.

In addition to the main plot, there are several complicated subplots. Martha fears pregnancy because of an affair with a boy named James, who is

trying to unite his Black schoolmates to fight for better education. At one point Dwayne loses Melvita because he has no money—and being Black, he cannot find a summer job. Dwayne also gets involved with some children who mug old people. The elements of the story and the writing style are confusing, which makes reading this book difficult.

Several racist stereotypes further complicate the picture. The author deserves points for portraying a white character on welfare, but her prejudices are revealed in her treatment of the Black children as opposed to the white. Brian never gets into serious trouble—even when his mother is taken away to a hospital for a week. But the Black children either have one crisis after another, or are Sidney Poitier-type "good guys" (activist James). And why are the Blacks dealing with this helpless white child, recalling the "loving servant" stereotype. Although the Blacks in *Garden* don't shuffle and grin through it all, they might as well. Rating this book on a scale of one to ten, I'd give it a two—and that, dear reader, would be overly generous on my part. [EdCelina Marcus Snowden]

\* \* \*

**The Hundred Penny Box** by Sharon Bell Mathis, illustrated by Leo and Diane Dillon. Viking Press, 1975, \$5.95, 47 pages

*The Hundred Penny Box* is a thoughtful and sometimes touching story about a Black family trying to adjust to the presence of their one-hundred-year-old Aunt Dew. The father, an authoritarian figure who rarely appears in the story, has invited her to live with them in appreciation to Aunt Dew for having raised him when he was orphaned.

The mother, Ruth, has problems with Aunt Dew. She is uncomfortable around her and seems jealous of the close relationship that develops between her son, Michael, and Aunt Dew. Intentionally or not, Ruth tries to strip Aunt Dew of her identity by burning the small treasures Aunt Dew has accumulated over the years. Throughout the story, she threatens to burn Aunt Dew's hundred penny box. The battered wooden box holds one penny for each year Aunt Dew has lived and she has a story for every penny.

The threat to the penny box elicits Michael's protective feelings towards his aunt. Unfortunately, however, much of the relationship between Michael and Aunt Dew is dependent upon the mother's hostility. Must it be this way?

The conflicts that arise in the book are never really resolved. The ending is ambiguous, with Michael lying peacefully next to his sleeping aunt. He sees the box through different eyes and decides that it is a bit scruffy. Does this mean he has come to agree with his mother's plan to throw the box away?

The strength of the book lies in Aunt Dew's brief but vivid accounts of her life and in her relationship with Michael. Its weakness lies in the unexplained hostility of the mother and the absence of the father.

The illustrations are warm and eloquent, carrying the theme of the hundred penny box throughout the story. [Lydia Bassett]

\* \* \*

**Crazy Horse, The Story of An American Indian** by John R. Milton. Dillon Press, 1974, \$4.95, 59 pages

*Crazy Horse*, written for young adults, reveals the non-Indian's often erroneous impressions of Native Americans, their customs and their history. As "a biography of the Oglala Sioux who helped defeat Custer at the Battle of the Little Bighorn," *Crazy Horse* is another reinforcement of the stereotypes that continue to plague Native Americans. The portrayal of the Oglala

Sioux people as simple and childlike with bizarre customs and the frequent inaccuracy in the description of historic events combined with a biased "outsider's" view make this book disappointing reading. The massacres of Native Americans at Sand Creek, Wounded Knee and Washita are generalized and seem to be merely "controversial," while Indian responses to these and other more minor incidents are shown to be based on revenge and haphazard violence (e.g., "They killed, scalped, or burned anyone or anything in their way"). The descriptions of treaties as "giving" the Sioux use of land is in direct contradiction to the treaties themselves, in which the Sioux retained sections of their lands and gave the U.S. Government use of the rest.

*Crazy Horse*, as a description of the accomplishments of the man and his people, leaves quite a bit to be desired. [Frank Ray Harjo]

\* \* \*

**Arthur Mitchell** by Tobi Tobias, illustrated by Carole Byard. Thomas Y. Crowell, 1975, \$4.50, 32 pages

This book is an easy-to-read biography of the dancer Arthur Mitchell. His childhood in Harlem is shown as one filled with the love and warmth of a strong Black family. The eventual desertion of the family by Mitchell's father is seen as the result of his unsuccessful struggle to support the family with dignity. In spite of economic hardship, the family nurtured the young Mitchell and prepared him to overcome the many obstacles he was to encounter. The discipline, dedication and hard work required of a dancer are described.

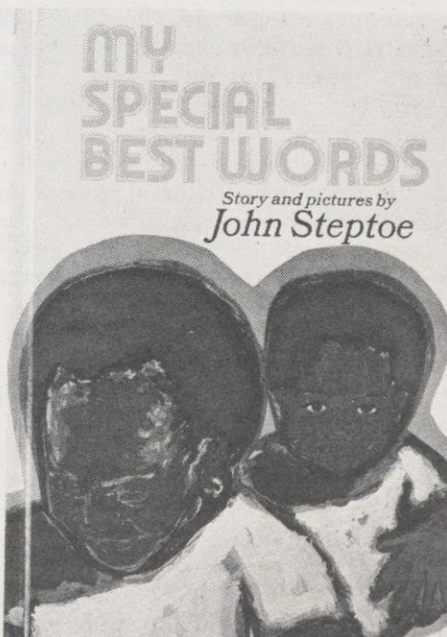
Arthur Mitchell dreamed of combining his concepts of style and rhythm with classical dance forms. He was aware of the tremendous prejudice against Blacks in the field of classical ballet but resisted the suggestion that he study, instead, modern dance, where Blacks had already found acceptance. At the peak of his career, Arthur Mitchell's goal of personal success expanded and became a dream for a school that would train other Black youngsters for careers in ballet. The same qualities that enabled him to become a top star in the New York City Ballet came into play in the founding and development of the Dance Theater of Harlem. The illustrations by Carole Byard communicate the joy and movement, as well as the beauty, of the dancer's world. [Ina King]

\* \* \*

**My Special Best Words** written and illustrated by John Steptoe. Viking, 1974, \$6.95, unpagged

The title implies a book about language; however, *My Special Best Words* is about two children being reared by their father—a concept all the more unusual for children's literature because the father is Black.

The voice of the story is Bweela, a





three-year-old girl. (PRETTY-FUL is her special best word.) The text is a credible reproduction of her speech and concerns—"Javaka don't even know how to make stink on the pot" (Javaka is the rambunctious younger brother). His special word is a vigorous TAKEA-BREAK! most often used to urge his sister to leave him alone.

REAL is my special best word to describe this book. Javaka's nose drips—"Boogas, nasty boogas!" Both children bathe together. One drawing shows Javaka urinating on the bathroom floor. (He hasn't learned to aim for the toilet bowl.)

This book is currently under attack in some quarters for its explicit treatment of toilet activity. In this reviewer's opinion, the time is ripe for open and frank approaches to the body and its functions.

The book does not give the impression that single parenthood is easy—just that it is possible. The author's illustrations combine graphic qualities with brilliant color to produce an extraordinary and exciting effect. Readers of all ages should enjoy seeing these children and their father cope. [Barbara Walker]

\* \* \*

**Something Queer at the Ball Park: A Mystery** by Elizabeth Levy, illustrated by Mordecai Gerstein. Delacorte Press, 1975, \$5.95, 46 pages

I read this mystery story about a girl baseball player to my eight-year-old nephew, Marc. He listened attentively, and liked it a lot. "That's a good book," he said.

The "queer" thing that happens at the park is that the heroine, Jill (about ten years old), has her lucky Rusty McGraw bat stolen by someone on her baseball team. Her best friend, Gwen, with the help of her detective kit and her funny basset hound, Fletcher, solves the mystery, and all three of them capture the culprit—a little boy who is jealous of Jill's batting ability. The baseball team is sexually and racially integrated (although predominantly white and male), and the fact that girls are on the team is not at all an issue—for a pleasant change. It is just assumed that girls are good enough to be there. (It is somewhat unfortunate, though, that Jill doesn't play very well without the aid of the "lucky" bat.)

The illustrations are clever, perhaps sometimes too clever and over-complicated. But aside from this, I would recommend *Something Queer* as a non-sexist mystery story for children. Top girl athletes and smart girl detectives are certainly hard to find. [Sue Ribner]

\* \* \*

**Paul Robeson** by Eloise Greenfield. Thomas Y. Crowell, New York, 1975, \$4.50, 33 pages

It is fortunate to have this significant book about the great Black artist and leader, Paul Robeson, for young readers. It documents his militant international struggle to end the oppression of Black and poor people.

The author notes the support and inspiration afforded the young Robeson by his family (particularly his widowed father and his brother, Reeve) in Princeton, New Jersey, which created a foundation for his achievement as a scholar (he graduated from Rutgers with highest honors), athlete, concert singer and actor. That support also contributed to the strength of conviction and purpose he was to manifest later in his activities as a political figure.

The book describes Robeson's use of his extraordinary singing talent to inform audiences around the world about the rich heritage of Black people, his outspokenness as a critic of oppression, and the persecution that befell him when he became a political activist.

George Ford's illustrations in acryl-

ics and black-and-white wash capture well Robeson's strength and vivacity and blend excellently with the text (offered in large, readable print).

This book is an excellent introduction to a man of universal stature whose record has been suppressed for too long. [Marjorie Johnson]

\* \* \*

**JD** by Mari Evans, illustrated by Kenneth Brown. Doubleday, 1973, \$4.50, 64 pages

Growing up in poverty in a fatherless family can spell "death at an early age" for a child. Survival depends on finding one's own values, a keen sense of independence, and the love and support of trusted relations. This is the story of JD.

Mari Evans' book is a series of short episodes in the life of JD, a twelve-year-old boy who finds himself in intriguing situations requiring common sense and the problem-solving skills of a mathematician. There is a street fight on behalf of a smaller friend, a metal box found in an empty lot that surely contains a needed million dollars, an encounter with an ex-athlete-turned junkie. Through it all, JD retains an optimistic outlook and keeps on "keepin' on." There are special relationships—the one between JD and his mother being the most significant. They understand each other's problems and, together, are resourceful and resilient.

While this book may appear dismal to some readers, it has many positive qualities which make it an excellent discussion-stimulator. Older children (ten and up) should enjoy pondering the outcome of the open-ended vignettes. The conditions affecting JD's life are neither romanticized nor played down. The author captures skillfully the experiences of countless JD's who have emerged strengthened by their constant struggles with adversity.

A paperback edition of this book will be out in August (Camelot, \$.95). [Fran Dory]

#### PAPERBACKS

**Brothers and Sisters: Modern Stories by Black Americans** edited by Arnold Adoff. Dell, 1975, \$.95 (paper), 246 pages

*Brothers and Sisters* is a collection for adolescent readers of modern stories by Black Americans, many of whom are among today's leading writers. Selections by Richard Wright, Langston Hughes, Ralph Ellison, Gwendolyn Brooks, James Baldwin, John A. Williams, and Nikki Giovanni are included, as well as some by lesser known authors. The overall quality of the stories is good, and they are well worth reading for their exploration of several dimensions of the Black experience in the United States. [Robert F. King]

**Long Journey Home** by Julius Lester. Dell, 1975, \$.95 (paper), 126 pages

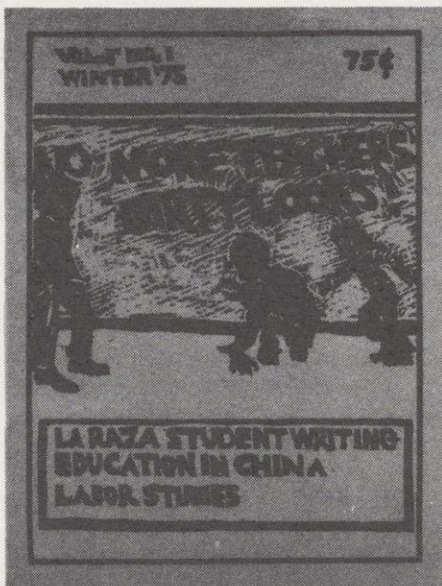
Julius Lester has written six uneven in quality but basically interesting stories that are based on fact. For nine-to-twelve year olds, they attempt to reveal some of the thinking and actions of Blacks during slavery and after emancipation. The stories concern a rambling musician, a runaway slave, a "dependable" house slave, an ex-slave turned cowboy, a husband searching for his wife who, with their children, had been sold to another plantation. The title story, *Long Journey Home*, told through the eyes of a mother and grandmother, is exceptionally good in its reflection of the courage, bravery, dignity, sadness and humor of Blacks. It also reveals their willingness to struggle and sacrifice for freedom. [Robert F. King]

*All books that relate to minority themes are evaluated for the Bookshelf by members of the minority group depicted.—Editors*

## INFORMATION CLEARINGHOUSE

*Black Times* is a publication aimed at creating awareness of **developments in the Black community**. The paper includes national and international news of interest to Black Americans, letters from prisoners, Black History, book reviews, short stories, poetry and news of achievements by Black groups and individuals. A one-year subscription (12 issues) is \$10; subscriptions for students, enlisted people, and prisoners are \$5. Write to *Black Times*, P.O. Box 10246, Palo Alto, Cal. 94303.

"**Women's Studies Newsletter**" contains news from schools and the publishing world, book reviews, resource lists, etc. Quarterly; \$5 for individuals, \$10 for institutions. Write The Feminist Press, Box 334, Old Westbury, N.Y. 11568.



*No More Teachers' Dirty Looks* is published by the Bay Area Radical Teachers' Organizing Collective, a group of teachers, substitutes and paraprofessionals actively struggling in public schools. BARTOC members develop **alternative curricula and resources for teachers**, examining the role of school workers in American society. The publication contains useful articles and lesson plans for teachers. Subscriptions are available for \$3 per year. Write to BARTOC, 388 Sanchez, San Francisco, Cal. 94114.

*We'll Do It Ourselves: Combatting Sexism In Education* is a book for **activists—feminists and gays**. It contains articles, bibliographies, lists existing groups and offers suggestions for organization and for action for change. \$1. Nebraska Curriculum Development Center, University of Nebraska, Lincoln, Neb. 68508.

The Stanton Project will be producing **films about American women** such as Ida Wells, Elizabeth Cady Stanton and Ruth Benedict. Funded by the National Endowment for the Humanities, the Project is working with historians, writers and directors, with production to begin in August 1975. For further information, write to Mary Feldhaus-Weber, 10 Garden Street, Cambridge, Mass. 02138.

*Young Children*, the journal of the National Association for the Education of Young Children, contains articles on the **theory and practice of teaching** nursery, kindergarten, and primary school children. Annual subscriptions to the bi-monthly publication are available to non-members for \$10. Write to The Editor, 1834 Connecticut Avenue, N.W., Washington, D.C. 20009.

The Canadian Women's Educational Press is looking for new writers of **non-sexist children's books**. Send manuscripts to the press at 280 Bloor St., W., Suite 305, Toronto, Canada.

*Women of Viet Nam* traces the effects of U.S. intervention on women and the emergence of **women** as fighters, organizers, and workers for a free and unified Vietnam. Available from People's Press, the cost is \$2.65. Also available is *What Have Women Done?*, a photo history of working women in the U.S. by the San Francisco women's history group; \$2. Write to the Press at 2680 21st Street, San Francisco, Cal. 94110.

**Non-sexist, non-racist games** designed by the Women's Action Alliance are being produced by Milton Bradley Co. and the Instructo Corporation. Write to Barbara Sprung, c/o The Alliance, at 370 Lexington Ave., New York, N.Y. 10017 for further information.

Several new publications are available from the Nebraska Curriculum Development Center. *Some New Says of Learning and Teaching* is a resource directory which includes brief descriptions of **experimental teacher education programs** throughout the U.S., classified by state. \$1 per copy for postage and handling with checks payable to the University of Nebraska. Write the Nebraska Curriculum Development Center, Andrews Hall, University of Nebraska, Lincoln, Neb. 68508.

Diana Press is a self-supporting **feminist publishing house** and commercial printshop owned and operated by three women. Feminist poetry, essays, postcards and posters are available. Write for a listing to Diana Press, 12 W. 25th St., Baltimore, Md. 21218.



## CENSORSHIP

Continued from page 1

ture which subordinates a person or group because of sex.

Although many (but by no means all) of the cruder forms of racism and sexism that afflicted our society for centuries have passed into history, racism and sexism nevertheless endure, supported by an economic and political system that is fundamentally exploitative. Racism leads to statistics which show that non-whites have poorer education, poorer income, poorer health and life expectancy than do whites. Sexism leads to the statistics showing that women have less earning power and fewer role possibilities than do men.

The publishing industry, like all industries and institutions in our society, has always been overwhelmingly white—in ownership, management and profits. Hence, for as long as book publishing has been a major industry in this country, white male publishers have always had final decision-making power about printing materials (written mainly by whites) on the basis of what they have believed about themselves, believed about the American system and American values, and what they have chosen (or needed) to believe about others. (This is not to infer that white males can never join the struggle against racism and sexism—merely that few have done so. Nor is it to infer that all minorities and all women automatically struggle against racism or sexism—merely that more are likely to do so.)

When a publishing firm continually selects for publication, without meaningful counsel or input from minority group members, manuscripts that include certain facts and viewpoints and exclude others, and when the selections and rejections are determined by the publisher's own unconscious racist and sexist attitudes, then racism, sexism and censorship can be said to have joined hands. Through covert censorship, racist and sexist stereotypes and attitudes have passed from generation to generation. Consider, too, that *no* malicious intent need be involved. It is primarily a matter of orientation—a white male, middle/upper class, ethnocentric orientation.

Most of the books that fill our libraries came into print via the process described above. That process is further reinforced by the book selection policies of libraries—also conceived and implemented primarily by whites. Our libraries are, therefore, racist and sexist institutions. They contain volumes and volumes from which part of the truth has been omitted by covert censorship. It is with this situation in mind that we address the question: What can librarians and educators do about it?

In response to the demand by Third World citizens and other enlightened Americans that ways be found to deal with books which demean, derogate or otherwise abuse the truth about minority Americans' humanity, history and culture, a controversy ensued in which the American Library Association (ALA) asserted itself.

The ALA denounced as "censorship"

any requests to remove *Little Black Sambo* and other publications from library shelves. On the positive side, ALA spokespeople advanced the "balancing" concept as the most effective and only *acceptable* (to them) way to counter racist or sexist content in literature. According to that concept, racist and sexist books should remain on the shelves, while non-racist and non-sexist books should also be available in substantial numbers to "balance the scales." Supportively, the 1948 Library Bill of Rights prohibits exclusion of materials from circulation "because of the race or nationality or the social, political, or religious views of the authors" and calls for the provision of "books and other materials presenting all points of view concerning the problems and issues of our times." Both are honorable principles.

In theory, certainly, "balancing" has merit. However, as long as the publishing industry is constituted as it is, anti-racist and anti-sexist books will see the light of day in extremely small numbers—meaning that such books will merely trickle, not flow, into our libraries. In addition, the power that determines what books are reviewed in major media and by whom, what books are placed on recommended lists and what books are publicized resides in the same hands that control publishing. And since all of the aforementioned factors determine what books circulate most widely in libraries, the hypothetical presence on library shelves of equal numbers of alternative books still would not constitute a "balance."

There is a third point to consider in regard to the balancing concept. As a Black librarian commented recently at a librarians' seminar, the way to create a "balance" where an anti-Black book is present is not with a pro-Black book but with an anti-white book. Her well-taken remark clearly exposes the flaw in this theory!

### ALA Contradictions

In the course of this controversy, attention has been called by ALA spokespeople to that clause in the Library Bill of Rights which proscribes the restriction or removal of books from library shelves "because of partisan or doctrinal disapproval." Other ALA documents describe racism as an "idea" which "many find abhorrent, repugnant and inhumane," and underscore "the professional responsibility of librarians to guard against encroachments upon intellectual freedom."

But a number of contradictions and otherwise questionable content is to be found in these documents. For example, the Library Bill of Rights notwithstanding, an ALA Children's Services Division statement (adopted in 1973) affirms the right (in fact, the obligation) of the children's librarian to "discard" older books found to be superseded "in coverage and quality" by more recently published ones. And despite the comment in another document entitled *Sexism, Racism and Other -Isms in Library Materials: An*

## ONE LIBRARIAN'S ANTI-RACISM MANIFESTO

When I was a School District Librarian in the predominantly Black and Puerto Rican areas of East and Central Harlem . . . I viewed my role as a librarian serving the needs of children to be that of a selector, organizer and guide in the use of reading and audio-visual materials. Because of my unrelenting battle against the vicious racial stereotyping that was all too prevalent in some of the so-called "classics" of children's literature, I was accused of practicing censorship. Indeed I was an uncompromising foe of *Little Black Sambo*. I did not order the recording of Carl Sandburg reading his stories which included "Winnie, The Spic." Nor did I order or promote an original edition of Rudyard Kipling's stories because of his use of the word "nigger" in one of them. If Inez Hogan's insulting and crudely illustrated stories were objectionable to me they were equally objectionable to those children whom I professed to serve. Frequently my young readership would mutilate these books in an inarticulate but understandable rage. . . .

I find serious fault with the "cultural lobotomy" which has been performed to erase the significant contributions of the non-white minorities to this society. And I find the greatest fault with attempts to portray these minorities as caricatures and buffoons.

Without the slightest hesitation, I advise every children's librarian to select judiciously and summon the courage to reject that which is banal, offensive and mediocre. While we cherish intellectual freedom, we must never be unmindful that it can be the last refuge of the bigot.—Elinor Des Verney Sinnette, librarian and doctoral candidate, School of Library Service, Columbia University. [Ms. Sinnette is one of the founders of the CIBC.—Editors]

*Interpretation of the Library Bill of Rights* that the Bill of Rights "makes no distinction between materials and services for children and adults," the Children's Services resolution defines for the children's librarian the following "two-fold obligation in service to the child:"

1. To build and maintain collections of materials which provide information on the entire spectrum of human knowledge, experience and opinion.

2. To introduce to the child those titles which will enable him to develop with a free spirit, an inquiring mind, and an ever-widening knowledge of the world in which he lives.

No equivalent "definition of obligation" exists regarding adults.

*Note:* The "reevaluation" concept set forth in the Children's Services statement and the obligation assigned to children's librarians are obviously compatible and, furthermore, sensible. They begin to point a way toward handling racist and sexist materials. It is, therefore, with deep regret that we learn of the recent move by the Committee on Intellectual Freedom of the ALA's Children's Services Division to rescind even this small step in the right direction. The committee has requested the CSD board to retract the 1973 reevaluation statement on the grounds that it "makes for confusion" with the spirit of the Library Bill of Rights.

### America Misunderstood

We also observe that a disturbing theme runs through all of these ALA documents, divorcing social responsibility from professional responsibility. Librarians are, on the one hand, commended for being socially conscious and opposed to injustice but, at the same time, cautioned not to *act* on their beliefs lest they violate their professional commitment to support "intellectual freedom." We discern in this posture a pattern of reasoning that we believe is circular, with the starting point and finish line being the status quo. "Yes," the resolutions seem to say, "some things are repugnant and offensive, but all attitudes and ideas are equal under God. In the name of professionalism and the equality of ideas, *do nothing*." What is missed is the fact that when people are unequal in a given society due to the oppressive nature of that society's institutions, then those people's ideas are unequal and proliferate unequally in books, in schools, in libraries.

But the most unfortunate aspect of the ALA position as expressed in the resolutions cited is their basic premise, grounded in a set of commonly held myths about the nature of American society. America, the ALA seems to assume, is a wholesome, democratic, enlightened nation in which "intellectual freedom" reigns. No wonder, given such an assumption, that racism and sexism can be dismissed merely as "ideas"—among many ideas that coexist happily in this democracy.

Nowhere in this at best naive, and at worst dishonest, conception of the

United States is there room for recognizing that such myths—attractive as they are—fall before the reality of life for the poor, the non-white, the powerless among America's citizens.

Nowhere is there room for recognizing that libraries are predominantly white male ethnocentric institutions which, due to covert censorship, have always been unbalanced in their representation of the points of view of non-white Americans and of women. (Indeed, the American public library cannot but reflect the true nature of the American system—and that system is a tyranny of race, sex and class.)

### Towards a Solution

For all of the foregoing reasons, we feel compelled to conclude that the so-called anti-censorship position of the ALA, supported by the "Freedom to Read" movement, is in actuality, though perhaps unwittingly, pro-racist, pro-sexist and pro-censorship. Failing to acknowledge the character of American society, their position precludes the possibility of change.

Appreciating the opposition of civil libertarians to overt censorship (and realizing that such censorship has usually been imposed for undemocratic purposes), we are not inclined to advocate overt censorship as the way to deal with racism and sexism in books. Nor, on the other hand, are we able to support the ALA position about which we have such serious questions. Adhering to the ALA resolution format, we suggest the following approach:

*Whereas* if the U.S. were actually a democratic society with freedom and justice for all, and

*Whereas* if the publishing industry were racially, sexually and economically representative

*Then* the ALA resolutions would make perfect sense and should be supported by all.

B U T . . .

*Whereas* our existing society oppresses members of racial minority groups women and poor people of all races and sexes, and

*Whereas* racism, sexism and classism are destructive to human lives and human potential, and

*Whereas* our society does not actually permit the free and equal circulation of all ideas and viewpoints, and

*Whereas* it is the professional and social responsibility of librarians and of educators to broaden the horizons and enrich the lives of all people,

**BE IT RESOLVED THAT we, as librarians and educators, believing in the equal value of all human beings and in the equal value and integrity of all human histories and cultures, will . . .**

We ask individual librarians as well as ALA committees to complete the above resolution and send it to this Bulletin—with their comments—so we can develop an ongoing dialogue on strategies for change.





RACISM, SEXISM

Continued from page 1  
*Sambo*. Five buy books from alternative publishers. All give lip service to the principle of weeding out racist and sexist materials from their collections.

"Some things are gone—they have outlived their usefulness," says Lynne R. Pickens, head of the children's department in Atlanta, which still circulates *Sambo*. "We don't use 'N-codemus' books. The illustrations were outdated and stereotyped. All were Black. All looked the same. There was some dicussion about *Sambo* but it is still popular among both Blacks and whites. We try to select, not censor, but in the normal weeding out process, we do remove books. We must consider racist and sexist stereotypes."

Ms. Pickens, who says the past year has seen an increase in staff awareness of sexist stereotypes, regards the historical context of a book as a key factor in determining whether it should be rejected on sexist grounds. "If sexism appears in something historical, it's different than if it were set in modern times. We don't have *I'm Glad I'm a Boy, I'm Glad I'm a Girl* by Whitney Darrow, Jr. It's just stupid."

Marge Lewis, a children's librarian in Scarsdale where *Little Black Sambo*, *The Doughnut Machine*, and *Silver for General Washington* are among the books that have been removed for perpetuating stereotypes, agrees with Atlanta's Pickens about the importance of historical context in analyzing books for sexism.

"I believe we should eliminate old books, but I am careful. Certain books are obviously racist. Someone was upset about a book that said, 'Mommy went into the house to do the dishes.' But people do dishes. One does have to draw the line between what isn't important in a book and what a child will carry forever. It all must be in perspective. We have pretty much eliminated the books that are overtly racist. It's the ones that are more subtle that give us trouble."

Ms. Lewis passes up books from alternative presses. "They are generally very poor. They don't have decent enough bindings, the pictures are amateurish and the stories are didactic."

Positive Approach

Effie Lee Morris, a coordinator of children's services in San Francisco, agrees that "the format of books published by alternative presses make them difficult for library use." However, says Ms. Morris, "we order books from such places as the Lollipop Press if they meet our criteria of having something to say."

According to Ms. Morris, San Francisco is in the process of developing special criteria for analyzing books for racist and sexist overtones. As in Scarsdale (where Marge Lewis feels "*The Cay* is a beautiful book that people have come down on too hard"), Theodore Taylor's books are circulated in the San Francisco system. But *Sambo* has received the librarian's hook and *The Voyages of Doctor Dolittle* has been relegated to reference for its racist overtones (but *Treasury of Doctor Dolittle* still circulates).

"We weed and discard old books," says Ms. Morris. "'Remove' and 'censorship' have negative connotations. We take a positive approach. We look at what's there and ask: Is it a good book that has something to say to children? We need to be very realistic. Many people say we should have all books—that's unrealistic. We don't have the physical facility nor the budget, and we are dealing with contemporary children."

Pauline Robinson, a coordinator of children's services in Denver, notes that old books are not replaced if "they don't meet our standard criteria." *Sambo*, however, is circulated. "The story itself is beautiful. It has nothing to do with Black people," she says.

ART DIRECTORS,  
TAKE NOTE

This section of the Bulletin regularly features the work of minority artists who would like to illustrate children's books. Publishing houses and art directors, please take note.



Kay Brown, a co-founder of the "Where We At" Black Women Artists group and a member of the Weusi Artists, teaches and coordinates the art program at Medgar Evers College. Her more recent exhibitions include showings at



the Urban League Gallery, Bed-Stuy Restoration Galleries and the Brooklyn Museum. Ms. Brown can be reached at 225 Eastern Parkway, Brooklyn, N.Y. 11238.



Mahiri Fufuka, a free-lance artist, attended the Memphis Academy of Arts on a full scholarship and graduated with a Bachelor of Fine Arts degree. He has done editorial illustration for the *Chicago Tribune* and advertising illustration for an Atlanta graphics firm. *My Daddy Is a Cool*



*Dude*, the first children's book he has illustrated, will be published by Dial Press this September. He can be reached c/o Dial Press, 1 Dag Hammarskjold Plaza, New York, N.Y. 10017.



Linda Hiwot attended the Phoenix School of Design and the Fashion Institute of Technology and has done commercial and fashion illustrations as well as fine arts. She is a member of "Where We At" Black Women Artists



and the Creative Artists Guild and has had work exhibited at numerous museums and galleries. Ms. Hiwot can be reached at 188 Carlton Ave., Brooklyn, N.Y. 11205; tel.: (212) 596-8829.

"It's set in India. The trouble comes because of the word 'Black' in the title. It's the illustrations that are stereotyped."

A new children's book which depicts all the females in traditional pinafores "wouldn't meet our criteria by any standards," adds Ms. Robinson, who

cannot recall removing any books from the shelves. "We don't believe in severe censorship," she says. "But everyone censors when you select."

In Los Angeles, Priscilla Moxom, head of the children's book selection committee, reports that the library system there has a mechanism for

removing old books that might be offensive.

"We have a continuing policy of re-evaluation through a committee process," says Ms. Moxom. "One thing we do stress is that every committee has the responsibility to be aware of



# SEX EDUCATION

Continued from page 1

future adults of this supposedly liberated culture? It would seem not. I have surveyed titles recommended for young children by public and school librarians in my middle-sized community—a community that is a mix of agrarian, industrial, business, and intellectual micro-societies—and I have given specific attention to those titles that have high circulation. I have also studied some of the books in the library of the Institute for Sex Research. Most of the books cited here also appear on the standard recommended book lists and catalogs of sex education materials.

What the CIBC has found to be true in other areas of children's literature is also true in the sex education field. Sexist stereotypes abound, and racism is implicit in the absence of characters other than whites in illustrations. Life styles other than those of traditional middle-class, white heterosexual America are disparaged either explicitly or by omission.

Socially-determined differences between the sexes are described as if they were biologically determined. Anti-humanistic values are projected, especially in books for teenagers. Despite assurances that everyone is different and that "popularity" is not the honest measure of personal worth, emphasis is, at the same time, given to how to attract the opposite sex through successful role playing. In *Love and Sex and Growing Up*, the Johnsons advise: "Teen-age girls . . . are learning how to get along with boys and how to attract them. They need to know these things as they grow up."

Disservice is done to girls at every socio-economic level by conveying the impression that a female's essential worth resides in her ability to become a mother. In most of these sex education books, women are portrayed only as wives and mothers realizing their reproductive potential. Women are not shown as humans first who possess, among other attributes, the ability to conceive and reproduce life. As in other children's literature, doctors are all men; nurses, women. Female sexuality is presented as mainly passive—females are receptacles for sperm. In their otherwise excellent *How Babies Are Made* (Time-Life, 1968) Andrew C. Andry and Steven Schepp write: "the father places his penis in the mother's vagina," a one-sided definition that recurs slightly paraphrased in book after book. Boys and men are most often described in terms of their biological destiny as sperm producers and husbands-fathers-providers, and as solely responsible for the active element of coitus.

Rarely is the coital act seen as a source of pleasure, but in some exceptional books it is. Per Holm Knudsen in his delightful *The True Story of How Babies Are Made* (Children's Press, 1973) observes that during sexual intercourse the father and mother "hold each other tightly, and move together happily." In Sol Gordon's *Girls Are Girls and Boys Are Boys* (Day, 1974), the reader learns that "Most of the time people have sexual intercourse because it feels good, and not because they want to have a baby."

Heterosexuality is assumed to be universal and the norm by most sex education authors writing for the preschool-primary groups. When mentioned in the intermediate books, discussions of homosexuality warn about social stigma or rapacious adults who might try to seduce unwary youths because, as Eric and Corinne Johnson state in *Love and Sex and Growing Up* (Lippincott, 1970), "they are sick or very unhappy." Although a certain amount of same-sex experimentation is granted as being a natural, passing phase, the continuation of close relationships with friends of the same sex is often portrayed as tempting fate and a reason to seek "help." Except for Wardell Pomeroy's

## THE TRUE STORY OF HOW BABIES ARE MADE



books, none of those reviewed discussed bisexuality. Any degree of sexual attraction to the same sex is described as equivalent to a homosexual orientation.

Most sex education books, of course, introduce and explain male-female biological differences. They also include explanations of sexual behaviors that are functions of these differences, although a few books avoid any mention of any type of sex act. Julian May in *A New Baby Comes* (Creative Educational Society, 1970) cloaks the act of conception in mystery, noting only that it results from a process called "the love of married people." Too often, however, while claiming to be doing no more than writing about biology, authors go on to include culturally determined maleness/masculinity, femaleness/femininity concepts in such a way that young readers can only deduce that anatomy is indeed destiny. Brief reviews of the books surveyed follow.

### PRESCHOOL-PRIMARY

Andry, Andrew C. and Steven Schepp. Illustrated by Blake Hampton. *How Babies Are Made*. Time-Life, New York, 1968.

The illustrations are all done with paper sculpture. The first and last pictures are of five children, each with different skin tones and racial characteristics. Other illustrations are of animals or white humans. The central characters illustrating conception and birth are white.

Sexuality is discussed only in the context of procreation, and the terms "mother" and "father" are used instead of male and female for all life forms pictured, animal or human.

Intercourse is defined explicitly, but with the usual image of the passive female: "father places his penis in the mother's vagina . . . they are sharing a very personal and special relationship." The mother and father are shown in bed, kissing, covered by blankets up to their bare shoulders. The mother is smiling and the picture suggests an element of pleasure in the act of conception.

The final part of the text emphasizes the equal role of the male and female in the creation of new life, and the story is about how babies grow rather than being a polemic to motivate the reader to become a parent.

Bennett, Sara. Photographs by Doris Pinney. *Making Babies*. Walker, New York, 1974.

This book is an example of how difficult it is to deal with issues of racism, sexism and cultural values in the context of sex education. The photo-illustrations include both Black and white children. One illustration, almost unique among any of the picture books reviewed, shows interracial interaction. A little Black girl has her arm around a smaller white boy as they hover, fascinated, over a new baby in its crib. Although the publisher's intentions were no doubt good, doesn't this evoke that old stereotype in which the mother-substitute "Mammy" cares for a white youngster? Certainly an older Black boy with his arm around a white girl might evoke some fears in whites and resentment in Blacks. Wouldn't another, and perhaps better, solution have been two children of different races but of the same sex?

Children of both sexes are shown as exuberant, tender and curious about life. The last photo shows boys and girls, equally energetic, running up a hill. Stereotypes, nevertheless, are conveyed in subtle ways. The only adult female shown is a pregnant mother. The only adult male is a doctor. The story of the birth of a baby girl is told in the person of an inquiring, first-born male child.

Biological sex differences are simply cited in terms of the vagina and penis. The accompanying text for the parent suggests that a girl be told more about the location of the vagina and of the clitoris, and a boy be

told more about his penis and testicles. However, where the text says "Every girl has a vagina," the picture shows the vulva. How simple and accurate to write instead, "Every girl has a vulva outside and a vagina inside."

Conditioning about parenthood is overt. "A boy wishes he could be a father. A girl wishes she could be a mother." The girl wishing to be a mother is shown caring for a doll; the boy is shown loving a stuffed animal. However, the final words assure the reader that the goal is really just to grow up—which everyone does.

Despite its weaknesses, this is a good book for schools and libraries where the explicitness of *The True Story of How Babies Are Made* might be considered unacceptable. The format is such that an adult using the book with a child is given guidance and vocabulary for supplying additional information if the child seems receptive and/or inquisitive.

De Schweinitz, Karl. *Growing Up*. Macmillan, New York, 1965.

This still popular book was first published in 1928 and now is in its fourth edition. The photographs show little children of many races at play and at school together.

Boys and girls are pictured as equally curious and active in the photographs. The only adults pictured are two mothers with new babies and a father proudly holding a dressed-up baby girl, while a little boy makes faces to entertain her.

The text describes humans as mating to fertilize the egg much the way animals do, "but more lovingly." The male and female are presented as equally passive—the stiff penis "can fit into the vagina of the mother."

Human marriage is depicted as based on love, rather than animal mating instinct. Love is defined as choosing the person you want to be the parent of your children. In the conclusion, the author speaks directly to the reader: "And I can wish nothing better for the boys and girls who read this book than that some day each of you will find someone whom you will love and will love you and with whom you will have babies of your own. Then you will have lived the whole of the most wonderful of all stories. . . ." This is a book with many good points, but the final message does not necessarily meet the needs of many of its potential readers.

Gordon, Sol. Illustrated by Frank C. Smith. *Girls Are Girls and Boys Are Boys*. John Day, New York, 1974.

Director of the Institute for Family Relations and Education at Syracuse University, Gordon has written a number of innovative sex education books which attempt to serve the needs of all races and socioeconomic levels. This book, subtitled "so what's the difference?", is a frontal attack on sex-role stereotyping. Through the illustrations, racism by omission is also combatted. Illustrations show Blacks and whites interacting in a variety of roles.

Physiological differences are explained, and intercourse is described in the context of procreation, but these factors are incidental to the primary message that there should be equal encouragement and opportunities for both sexes to choose whatever they wish as their adult goals. The possibility that some girls would rather grow up and be doctors than marry and be mothers, or be a number of things at once, is introduced.

This is the only book on this reading level to mention masturbation ("an enjoyable feeling for both boys and girls") and birth control ("Most of the time people have sexual intercourse because it feels good, and not because they want to have a baby. So they use birth control. . . .")

It is such an excellent effort I hesitate to complain, but once more the image of the male as the active participant in intercourse and conception is conveyed: ". . . if they want to have a child the man puts his penis into the woman's vagina and deposits his sperm."

Knudsen, Per Holm. *The True Story of How Babies Are Made*. Children's Press, Chicago, 1973.

This delightful picture book was first published in Denmark in 1971 and, in common with all Scandinavian productions reviewed here, the illustrations are stylized representations of white human characters.

In humorous (humor and sex!) illustrations, the true story is indeed told. The reader is shown the mother and father, who seem on a very equal basis, completely nude and embracing. The male's erection is pictured, and there is a full-length illustration of the partners holding "each other tightly" while they "move together happily," with a cutaway view of how the penis fits into the vagina. This is something not even most secondary and adult texts bother to explain.

The American editor explains, in an introduction, that the pictures are deliber-

ately stylized and humorous to remove them a step from reality and to make the clinical details incidental to the story. The objective is to have a child accept the book as just another enjoyable picture book while absorbing the information almost unconsciously.

One would hope that this attractive and charming book, which explains sex and procreation accurately, frankly, unmythologically and unromantically, will gain a large readership. I am buying copies as gifts for new-born babies.

Levine, Milton I. and Jean H. Seligmann. Illustrated by Eloise Wilkin. *A Baby Is Born*. Golden Press, New York, 1966.

The edition reviewed is the eighteenth printing. It first appeared in 1949 and was written by Levine, a pediatrician, and his wife, a former nursery school teacher. The pair also wrote *The Wonder of Life* for the intermediate reader.

Although the illustrations are typical 1950's textbook-type line drawings of the idealized white middle-class American family, there are some that break the mold. Although doctors are male and nurses female, both father and mother are shown engaged in care of the infant. The family group shows the first-born as a girl—a break-through. The sex of the new-born baby is not indicated, and the reader is permitted to feel that a baby is a new human being and not necessarily a factor in a male-female equation.

Coitus is described explicitly. The active element in the definition is the penis, but man and woman seem equally passive: "The father and mother lie close together, facing each other, and the penis enters the vagina. . . ."

In a chapter entitled "Mothers and Fathers," the reader is told that human beings choose each other with care, marry if they really love each other, have a home, children and live together the rest of their lives. Men and women show their love by being very happy with one another and hugging and kissing. This image of the world is not necessarily compatible with the experience of all children and contains an implicit criticism of other life styles.

May, Julian. Illustrated by Brendan Lynch. *A New Baby Comes*. Creative Educational Society, Hollywood, 1970.

May, Julian. *How We Are Born*. Follett, Chicago, 1969.

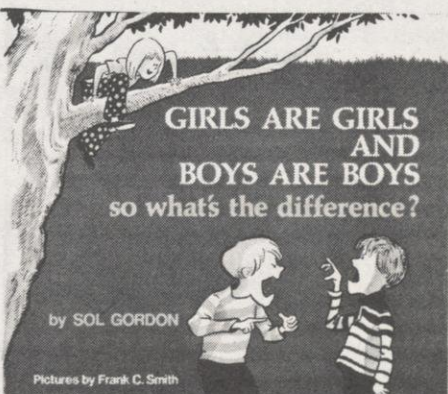
These two books by May (who also wrote *Living Things and Their Young*) present an interesting contrast. The illustrations in *A New Baby Comes* are reminiscent of our old white middle-class friends Dick and Jane and their parents. *How We Are Born* is illustrated with photographs of three or four different families, all of different races and of various-sized family groups.

In both books, women are pictured solely as mothers. The mother in *A New Baby Comes*, however, clings to her man's arm, waters flowers, rests, takes care of the home and always wears dresses—even at the beach. She is never pictured unclothed. Dotted lines create a picture window through her garments to show how the baby develops in the womb.

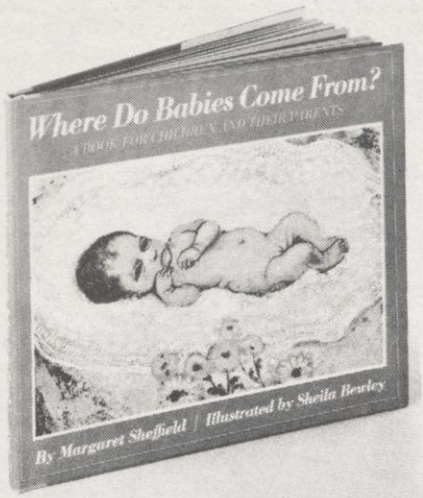
Doctors in both books are male. In *A New Baby Comes*, the first born is a boy, the second a girl, who, the text explains, will grow until "Some day she may have a baby of her own." This is the sort of comment that is transformed in a young girl's mind into the belief that her value as a person is based on motherhood.

Father and brother in this book look proud but never actually touch the baby. In *How We Are Born* there is a small picture of a man totally in charge of a group of children, and the reader is told that "Usually the mother and the father help love and care for a new baby."

In *A New Baby Comes*, conception results from a mysterious process, "the love of married people." It leads to a cell from the father coming together with a cell from the mother. In *How We Are Born*, however, intercourse is defined as the "mating of humans, in which the penis of the male is placed within the vagina of the female." It is made clear in the text that this is a "very special, private" expression of love between mothers and fathers—not a very realistic or useful preparation for children growing up







in a culture in which premarital sex is common.

In both of these books, the goal of adulthood is parenthood, a goal that does not serve the real needs of children growing up in a society in which some of their primary tasks are to overcome social and economic barriers.

Sheffield, Margaret. Illustrated by Sheila Bewley. **Where Do Babies Come From?** Alfred A. Knopf, New York, 1973.

First published in London in 1972, this book was featured in the May, 1973, issue of *Ms.* magazine as one of their "Stories for Free Children" in connection with an article criticizing sexism in sex education books.

The characters in the illustrations are unidentifiable by race but are not Anglo-Saxon or Nordic types. Males and females are pictured with equal lyricism. The birth scene shows natural childbirth with the mother being assisted by an attendant who could be a woman, instead of the usual male doctor.

In showing the difference between the sexes, a nude girl is pictured with the text "Young girls have a womb and a vagina. . . ." In another illustration there is a baby girl and the text reads "This is a girl baby. She has a vagina." In both instances the vulva is shown, a common practice in every book at this reading level.

Intercourse is illustrated by a waist-up picture of a nude man and woman lying down and embracing. The text reads, "This is how babies are begun, with the man lying so close to the woman that his penis can fit into her vagina." Both illustration and text make male and female equally passive, which is at least a step toward equalizing responsibility.

The book focuses on the processes of conception and birth, emphasizing the equal role men and women play without making a case for everyone in the world becoming mothers and fathers.

Showers, Paul. Illustrated by Rosalind Fry. **A Baby Starts To Grow.** Crowell. New York, 1969.

Showers, Paul and Kay Sperry Showers. Illustrated by Ingrid Fetz. **Before You Were A Baby.** Crowell, New York, 1968.

The illustrations for *A Baby Starts To Grow* are all of stylized, pink-cheeked and smiling (even the fetus) middle-class whites. *Before You Were A Baby*, however, pictures a baby with dark skin and Asian features.

Sexist stereotypes are avoided in both books. The focus is on the developing baby and both boys and girls who appear are equally alert and interested, with no trace of the male-as-first-born concept. In *Before You Were A Baby*, the first picture is of a boy tenderly carrying an infant. In *A Baby Starts To Grow*, the oldest child is a girl. No father is pictured in either book. The emphasis is on explaining the process of conception, growth and birth, not on promoting parenthood as a goal.

*A Baby Starts To Grow* tells the story of conception without explaining how the father's sperm and the mother's ovum happen to meet inside the mother. *Before You Were A Baby* notes that the sperm has to get from the man's body to the woman's and "This is how it happens. The penis fits inside the vagina." The only illustration, however, is of a *limp* penis.

Both of these books might raise more questions about sexual behavior than they answer, which is not a bad idea if the book is presented by an adult who is prepared to answer accurately without embarrassment.

#### INTERMEDIATE-TEEN

Gruenberg, Benjamin C. and Sidonie M. Gruenberg. Illustrated by Lee J. Ames. **The Wonderful Story of You.** Garden City Books, Garden City, N.Y., 1960.

This is a "standard" book that appears on many recommended booklists. It is almost asexual. Much discussion is devoted to animal development and the development of feelings, taste, and muscular structure in humans. However, differences other than biological ones between the sexes are not noted and each reader is encouraged to "become a unique and

valuable person" in his/her own way.

There is an implied message that sexuality should be expressed only in heterosexual marriage for purposes of procreation. Neither masturbation nor sexual variations such as homosexuality are mentioned.

The illustrations are few and not central to the text. The few humans pictured are white, and it is difficult to imagine this book as particularly useful or relevant to an adolescent in search of real information.

Johnson, Eric W. **Sex: Telling It Straight.** Lippincott, Philadelphia, 1970. Johnson, Eric W. and Corinne B. Johnson. **Love and Sex and Growing Up.** Lippincott, Philadelphia, 1970.

Johnson also wrote *Love and Sex in Plain Language*, and all his books are excellent in conveying information about heterosexual and masturbatory sex behavior. Both males and females are told how to please themselves and their partners. However, sexist stereotypes in role behavior are perpetuated: boys play rough games, girls talk; boys begin to be interested in girls, girls whisper and giggle about boys; women like orgasm, but mainly "want to be loved" because their interest in sex is tied up with babies and motherhood.

Alternatives to marriage are discussed non-judgmentally in *Sex: Telling It Straight*. Sexual intercourse is described as a decision to make. Contraceptive methods are introduced, and abortion information and resources for help are provided. This is the kind of information needed by girls at every socio-economic level.

Homosexuality among both girls and boys is described as an understandable passing phase but as a sickness doctors try to cure in adults.

Lerrigo, Marion O. and Helen Southard. **A Story About You.** Dutton, New York, 1956.

The photographs and drawings are few and incidental to the text; however, they all appear to be of whites. This book is meant to be followed by the author's *What's Happening to Me?*, for older teens.

Traditional male/female roles and stereotypes of the 1950's are conveyed: Bridegrooms are nervous, all brides are beautiful; father earns money, mother keeps house, and there is "nothing better than a happy family in a happy house."

In discussing pregnancy, the authors note that some mothers might work outside of the house as teachers, librarians or store clerks. Elsewhere in the book, the reader learns that "clever men can make jet planes."

No alternatives to a heterosexual marriage with children are mentioned, nor is homosexuality.

Although this still appears on many recommended lists, it contains little information really relevant to the needs and interests of contemporary teenagers.

Pomeroy, Wardell B. **Boys and Sex.** Delacorte, New York, 1968.

Pomeroy, Wardell B. **Girls and Sex.** Delacorte, New York, 1969.

The author draws on his experience as a researcher with Dr. Alfred Kinsey and as co-author of *Sexual Behavior in the Human Male* and *Sexual Behavior in the Human Female* in writing these two volumes popular among young teenagers. Although one must question whether some of the female characteristics described are due to culturally-induced role playing rather than to biology ("Girls . . . think . . . in terms of dating . . . the boy is sexually excited . . ."), on the whole the author strives for a non-sexist approach. The focus is on real adolescent concerns of dating, petting and premarital sex. Masturbation and homosexuality are explained as variations in sex behavior. Homosexuality is seen as a problem mainly because our society and our laws make it so.

Widerberg, Siv; translated from Swedish by Irene D. Morris. Illustrated by Michael Grimsdale. **The Kids' Own XYZ of Love and Sex.** Stein & Day, New York, 1972.

This book was first published in Sweden in 1971 as *Mamma, Pappa, Barn*. The author challenges sex-role stereotypes from the beginning. Information is conveyed through a conversation between a little girl and her father, who is preparing lunch for mother and brothers. The only difference between the sexes is that a male has male sex organs, a female has female organs—in sexual feelings and behavior, they are equals. All variations of heterosexual relations are discussed as all right between consenting persons. The girl asks, and is told how people get to be single parents. Homosexuality, however, is not mentioned.

#### ABOUT THE AUTHOR

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# INTERNATIONAL EXCHANGE

## AFRICA

*The African Book Publishing Record* is a new quarterly which provides bibliographic coverage of new and forthcoming African publications (books, pamphlets, reports, series) in English and French as well as new titles in African languages. It is intended as a special supplementary and updating service to *African Books in Print*. In addition, *ABPR* attempts to serve as a medium of communication for the African book profession with publishing company profiles, articles, news, a "Magazines" column, and reports about book trade developments in Africa. The *Record* is edited by Hans M. Zell, who has been a contributor to this bulletin. Subscriptions are \$30.00 p.a. by surface mail and \$37.50 p.a. by air mail with a 10 per cent discount to subscription agents. Write to: The African Book Publishing Record, P. O. Box 56, Oxford OX1 3 EL, England.

*Southern Africa*, published by the New York Southern Africa Committee, reviews pertinent books, provides a list of relevant publications and resources, etc. The monthly (double issue for July-August) is \$5 for individuals, \$15 for institutions with all subscriptions running January-December. Single copies are 50¢; double issues, 80¢. Write the magazine at 244 West 27th St., New York, N.Y. 10001.

## BRAZIL

The Brazilian Information Bulletin has published a special issue (No. 15) titled Supysaua, "A Documentary Report on the Conditions of Indian Peoples in Brazil." This special issue is \$1.50 plus 25c postage. Subscriptions to the quarterly, published by the American Friends of Brazil, are \$5 for individuals, \$10 for institutions. Write the group at P.O. Box 2279, Station A, Berkeley, Cal. 94702.

## CANADA

*Canadian Studies*, a new periodical, aims to provide curriculum resources for college teachers. Each issue will be devoted to a specific theme: Vol. 1, No. 1 covers Native Studies; Vol. 1, No. 2, Women's Studies. Information on work being done in a particular area, bibliographies and lists of publications are provided. Write the Association of Canadian Community Colleges, 1750 Finch Ave. E., Willowdale, Ontario M2N 5T7.

## CHILE

*Films about Chile* are being distributed by the Venceremos Brigade. *Chile's Immortal Banner* is set in Havana at the Plaza of the Revolution, where one million Cubans paid homage to Allende. The film is black and white and in Spanish. *The Coup in Chile* is a documentary shot by Miguel Torres during the insurrection. The Brigade has also put together a collection of songs of liberation movements around the world. For further information write to the Brigade, GPO Box 3169, New York, N.Y. 10001.

## CUBA

On March 8th, International Women's Day, the Government of Cuba formally introduced into law their new Family Code which states that both husband and wife share the mutual obligation to participate in the running of the home and have the *right* to practice their profession or skill, and the duty of helping to make this possible. The Family Code can be obtained from the Center for Cuban Studies, 220 East 23rd Street, New York, N.Y.

## GREAT BRITAIN

The *Non-Sexist Children's Books Newsletter* is published by the Leeds Women's Literature Collective. Issues are available for a contribution (for instance, \$1.50 for four issues) to the Collective, 15 Broomfield Crescent, Leeds 6, England.

*Patterns of Prejudice*, a magazine published in England, studies national and international conditions, causes and manifestations of racial, religious and ethnic discrimination and prejudice, with special attention to bias against Jews. Published bi-monthly; an annual subscription is \$5. via surface mail, \$9. via air-mail. Published by the Institute of Jewish Affairs Ltd., 13-16 Jacob's Wells Mews, George St., London W. 1, England.

*Spare Rib* is a British magazine that focuses on sexism and related issues in all areas—work, medicine, education, etc.—and reviews current literature, films, etc. Monthly; subscriptions are £4.44 (about \$10.70) payable to New English Library, Holborn, London EC1, England.

## INTERNATIONAL

The *New Internationalist* reports on political and social issues, concentrating on news from Africa, Asia and Latin America. The monthly magazine, containing articles, interviews, a "Myth Exploder" series, etc., is published in England under the sponsorship of Christian Aid and Oxfam. Yearly subscriptions (including air mail) can be obtained in the U.S. from New World Coalition, Room 209, 419 Boylston St., Boston, Mass. 02116.



# CIBC/NEA TEXTBOOK MEETING MAPS PLAN FOR NATIONAL ACTION

## THEMES OF THE NEA/CIBC CONFERENCE

"... now we come to a substantive issue that provides a new test of our collective commitment to racial harmony. The issue now is not the placement of students or the integration of blacks and whites. Rather, it concerns the integration of instructional materials and their content, the integration of life styles that are part of our pluralistic society and its heritage."—*Testimony of the Reverend Ronald English to the NEA Hearing Panel, Kanawha County, West Virginia.*

Textbooks reflect—at the same time as they shape—a society's values. Many decades ago, the first textbooks appeared in United States classrooms. They were uncultural. Since that time, texts have continued to misrepresent the multicultural heritage of Americans and thus helped institutionalize and perpetuate racism and sexism. All of our children—as well as our society—have been the losers.

Today, the "melting pot" myth has been declared dead. Today, multicultural education for a pluralistic society has been officially acclaimed to be this nation's goal. Though the ghosts of America's uncultural past have yet to be laid to rest, our educational and publishing institutions have started on the road to the positive pursuit of pluralism.

We salute these first steps toward a better future.—*Council on Interracial Books for Children*

"The Future of Multicultural Instructional Materials" was the topic of a one-day conference co-hosted by the National Education Association and the CIBC on May 22 at the Roosevelt Hotel in Manhattan. The meeting was called to encourage the development of strategies for countering the anti-multicultural textbook movement—born in the school controversy that wracked Kanawha County, West Virginia during the latter part of 1974 (see Vol. 6, No. 1).

Represented at the conference were 18 major textbook publishers, 12 education organizations, 3 civil rights groups, 2 national community groups and 4 national ethnic organizations (see list accompanying this article).

Leading off the proceedings were three speakers: Judith Krug of the American Library Association, George Williams of the Metro-Ministry Task Force on Minority History in Springfield, Ohio (see Vol. 6, No. 1) and Roscoe C. Keeney, President of the Kanawha County Association of Classroom Teachers.

Two workshops, meeting in morning and afternoon sessions, followed, which produced a consensus on the need to form a national coalition of groups in support of multicultural materials and suggestions on program content for such a coalition. Among the activities suggested were:

1. Publication of booklets containing information about multicultural education and materials, action plans for evaluating textbooks, advice to school administrators on how to introduce potentially controversial textbooks into school systems and other guidelines;

2. Establishment of a consultant service to help publishers create multicultural materials, and the development of multicultural guidelines for publishers;

3. Monitoring of existing and proposed legislation relevant to textbook adoption and drafting of model legislation; and

4. Setting-up of summer training institutes for teachers aimed at producing consultants on multicultural education.

At lunch, the conferrees were addressed by Dr. Andrew Billingsley, recently named president of Morgan State College in Maryland, who "graded" the publishing industry on its performance in support of humanistic and other values compatible with

cultural pluralism. Dr. Billingsley urged publishers to commit themselves to producing more materials written by and about minority people and women. He also called for the publication of more bilingual materials and other texts that reflect the values and life experience of America's minority groups.

A committee was formed in one of the workshops to draft a philosophical statement for the projected national coalition, and the committee met at the CIBC offices on May 30th. A statement was drawn up which is now being circulated, along with other results of the conference proceedings, to civil rights, feminist, publishing, education and civil liberties organizations throughout the country for their input. (Copies of the statement are available from the CIBC.)

Listed below are the organizations and publishers that were represented at the conference.

### Organizations

American Civil Liberties Union  
American Jewish Committee  
American Library Association\*  
Anti-Defamation League  
Association of American Publishers  
Association of American University Presses  
Foundation for Change  
Hartford Board of Education  
Human Relations Committee of Springfield, Ohio\*  
Kanawha Coalition for Quality Education  
Kanawha County Association of Classroom Teachers\*  
Multi-Ethnic Heritage Institute  
Multi-Ethnic Heritage Project  
National Ad Hoc Committee Against Censorship  
National Center for Quality Integrated Education  
National Conference of Christians and Jews  
National Council for the Social Studies  
National Council of Churches  
National Council of Teachers of English  
National Urban League  
New Brunswick Education Association  
New York State United Teachers  
United Negro College Fund  
West Virginia Human Rights Commission  
YWCA

\* panelist

### Publishers

Allyn & Bacon  
American Book Company  
American Heritage  
Ginn/Xerox  
Holt, Rinehart & Winston  
Houghton Mifflin  
Laidlaw Brothers  
Lippincott  
McGraw-Hill  
Macmillan  
Noble and Noble  
Prentice-Hall  
Random House  
Scott, Foresman  
Silver Burdett

Chicago libraries have a withdrawal policy for old books. "We don't just wait for books to wear out," notes Ms. Federici. Thus far, the *Dr. Dolittle* books have been shifted to reference collections while *Sambo* has been eliminated. A few years ago, there were some problems with *Sylvester and the Magic Pebble*, a book in which a policeman is portrayed as a pig. "We discussed it and decided that objections to the book were foolish," she said. "Some children's librarians here are beginning to question *The Cay*. In some cases, they have withdrawn it. This is part of a process of evaluation, not censorship. Perhaps there's only a fine line between the two but I'm sorry. Given that children tend to believe all they read, we have to be careful. I'll stand up to anybody who accuses me of censorship," Ms. Federici said.

Barbara Rollock, coordinator of children's services for the New York system is sensitive to the controversial aspects of book withdrawal. "We are aware of charges of censorship. So we are very careful. We don't believe in book burning. But that does not mean a librarian in a particular area cannot remove a book that isn't suitable for that community. Sometimes communities remove books as a form of protest. We don't actually tell librarians to remove 'x' book, but when it comes to replacement, a decision is made."

Old books are evaluated in New York by replacement committees, which draw up replacement lists. *The Story of Dr. Dolittle* is not on the list, and *Sambo* no longer circulates. Ms. Rollock, who says New York buys from the Feminist Press and the Third World Press, notes that even if a book shows all of the girls in pinafores, the library "might buy the book anyway. A number of things would be taken into account. If it is well-written and conformed to criteria of style, we might pass it, but if stereotyping is so evident that it obscures the value of the book, we wouldn't buy it."

### Racism, Sexism Noted

In Philadelphia, Kit Breckenridge, head of children's book selection, says, "we regularly show people books we think should be out. But we are not dogmatic." Although Ms. Breckenridge defends the retention of historic books containing sexual stereotypes (*Little Women* for example), she says, "We would want anything modern to be positive." The library rejected *I'm Glad I'm a Boy* ... for circulation but purchased a copy for reference. Philadelphia's only copies of *Sambo* are also in the reference section.

Helen Mullens, assistant coordinator of the Office of Work with Children in Philadelphia and a member of the ALA Notable Books Committee, says that "removing books from shelves is censorship." On the other hand, asks Ms. Mullens, "How can you be a librarian and keep a vital live collection without removing certain books for certain reasons? I call it weeding, not censorship. I don't know how you can be a librarian and not weed out books. Better things come along."

Ms. Mullens's work on the ALA committee includes directing the re-evaluation project of all books that have appeared on the ALA's lists of Notable Books spanning the years from 1940 to 1970. An encouraging indication of changing attitudes, and of the concern practicing librarians are beginning to show, is the fact that racism and sexism are now noted among the criteria specified by the Notable Books Re-evaluation Committee. The committee expects to complete its work on approximately 200 books by 1976.

### ABOUT THE AUTHOR

WAYNE KABAK, a free-lance writer, is completing his Masters in journalism while working toward a law degree at Columbia University.

### RACISM, SEXISM

Continued from page 11

racism and sexism. It is not unusual to recommend that a book be superseded because the attitudes it reflects are outmoded. Part of our work has to do with exercising professional judgment, not censorship. Censorship is a very real problem, but I don't think we could honestly say we have freedom as such. We are constantly making value judgments. We would be deluding ourselves if we said we buy every book published. Also, there comes a time when we have to decide a book has outlived its usefulness." The Los Angeles system, in which it is also felt that the alleged inferior quality of books published by alternative presses inhibits their usefulness, still circulates *Little Black Sambo*.

However, Yoland Federici, a Chicago youth selection specialist, has found alternative presses, such as the Feminist Press and Third World Press, to be acceptable sources of children's literature. "I send for any material I can find from many sources of printed matter," she says.

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## SEVENTH ANNUAL CONTEST FOR MINORITY WRITERS

FOR AFRICAN AMERICAN,  
ASIAN AMERICAN,  
AMERICAN INDIAN, CHICANO  
AND PUERTO RICAN  
WRITERS WHO ARE  
UNPUBLISHED IN  
THE CHILDREN'S BOOK FIELD

Minority writers are invited to submit manuscripts for children's books. Any literary form except plays is acceptable—picture book, story, poetry, fiction or non-fiction—as long as it is free of racist and sexist stereotypes and is relevant to minority struggles for liberation. For contest rules please send a stamped, self-addressed envelope to the Contest Committee, Council on Interracial Books for Children, 1841 Broadway, New York, New York 10023.

CONTEST ENDS DECEMBER 31, 1975



FIRST BLACK AUTHOR  
CHOSEN FOR  
NEWBERY AWARD

A Newbery Award will be presented by the Children's Librarians Section of the American Library Association to Virginia Hamilton for her juvenile novel, *M.C. Higgins, The Great*, at the ALA's forthcoming annual convention. It is the first time a Black author will be the recipient of this award. In past years, five books with major Black characters have been runners-up (Newbery Honor books), of which two were Black-authored—*The Planet of Junior Brown* (1971), also by Virginia Hamilton, and *To Be A Slave* (1969) by Julius Lester. The award is given annually for the most distinguished contribution to children's literature.

Ms. Hamilton has had several children's books published, and all have been critically acclaimed. Four of her books—*Zeely*, *The House of Dies Drear*, *The Time-Age Tales of Jahdú* and *The Planet of Junior Brown* (also a 1971 Newbery Honor Book)—are ALA notables. Her most recently published book is a biography of Paul Robeson for juvenile readers.

*M.C. Higgins, The Great*, published by Macmillan, is about a thirteen-year-old boy's struggle to define himself in relation to his environment—an Appalachian community threatened with erosion from strip mining—his relatives and neighbors (see box for reviewer's comments). The book was also nominated for a 1975 National Book Award.

The mother of two children, Ms. Hamilton lives in Yellow Springs, Ohio (her birthplace) with her husband, Arnold Adoff—also a writer of children's books.

Critics Comment on the  
1974 Newberry Award Winner  
Ray Anthony Shepard, author of  
several children's books, writes: "The  
story and theme of this finely crafted  
novel are complex. They deal with  
traditional and enduring values in  
conflict with the emerging concepts of  
the modern world. Given its complexity,  
the book—like most Newbery winners—  
has appeal for a limited audience." But,  
says Mr. Shepard, "M.C. Higgins well  
deserves an award."

Writes Lydia Bassett, a high school  
senior: "The book is beautiful. The  
descriptions are lush and intricate,  
casting a subtle mood throughout the  
story. Thinking back to when I read  
Zeely and The House of Dies Drear (by  
the same author) in the fifth or sixth  
grade, under the eager prodding of my  
mother, I remember not enjoying the  
books as much as I probably should  
have. Virginia Hamilton's style is  
difficult. Her books are the kind readers  
must put a lot into."

NEW MEDIA BOOKS  
SCORE IMAGES OF WOMEN,  
ADVISE ON CITIZEN ACTION

Two recent booklets will be of interest to those concerned with the content of television and radio.

*Channeling Children: Sex Stereotyping on Prime Time T.V.*, put out by Women on Words and Images, presents a researched analysis of stereotyping in television programming. According to the authors, children see women shown consistently in a more negative way than men—although neither sex is portrayed in a completely positive manner. The study also documents the effects of television content on children's behavior and offers suggestions for counteracting the effects of stereotyping. Also included are brief plot summaries of prime-time T.V. shows in the 1973-74 season, which reveal an anti-female bias. The authors conclude that women in T.V. shows behave in ways that are,

Continued on page 16

LETTERS

Dear Council:

Barbara Schram's discussion of Richard Scarry in her excellent article on dictionaries ("D is for dictionary, S is for Stereotype," Vol. 5, No. 6, 1974) reminded me of an experience I had with another Scarry book—*Busy Busy World*—not with its sexism, but with its racism.

My daughter received *BBW* as a gift when she was still young enough to sit with me and leaf through books for their pictures. And the drawings in *Busy Busy World* are delightful, as are all Scarry graphics. The problem was with the words. When my daughter demanded, as usual, that I read the book to her, I found that I simply couldn't.

The book is—no exaggeration—a celebration of stereotypes. I am certain that Scarry wanted to create from this a kind of gentle humor; it's not that each chapter has objectionable adventures in it—the characters are simply "named" to get a laugh. All characters (the animals from "white" countries, too) get the same treatment, but it was the ridicule of Asian and Third World characters that seemed especially unfunny.

Consequently, I never did read aloud the adventures of Ah-Choo of Hong Kong, Hunki-Dori and Sue Zookie of Tokyo, Ukelele Louie of Hawaii, or Couscous of Algeria. I simply decided that while these "jokes" weren't vicious, the racism that is fed by them is.

Faced with the by-now classic situation of what to do with a really "good" book that is also racist, I made two decisions. One was to write to Richard Scarry and explain my reaction. I never did it. Someone should (maybe I will now). The other decision was implemented—the next time I was assembling garbage for removal I threw the book away.

Deborah Stead  
New York City

Dear Council:

The main thrust of our program is to deal with hostilities which arise from desegregation of public schools. . . .

We have a Textbook Examination Committee which is working with fifth and eighth grade Social Science Studies books and part of their responsibility has been to develop criteria for doing so. Your article entitled, "10 Quick Ways to Analyze Books for Racism and Sexism" (Vol. 5, No. 3) is very appropriate for us. Could we order 100 copies of this issue?

Yours very sincerely,  
Carolyn Tobian  
ESAA Coordinator  
Greater Dallas Community Relations Commission  
Dallas, Tex.

Dear Council:

I especially liked the deadpan interview of P.L. Travers by Albert Schwartz (Vol. 5, No. 3). It is a marvelous example of the supreme indifference and ignorance of so many white writers and editors.

About one of the "famous stereotypes" at the top of page 6 (same issue): No Chinese woman ever wore a pigtail. They were worn exclusively by men, and were very common even in the U.S. until after World War I. Until far into the present century, Chinese women had bound feet, a drastic deformation that made walking very difficult.

Sincerely yours,  
Morris Colman  
Croton-on-Hudson, N.Y.

Dear Council:

I am writing this letter to tell you how much the Midwest Center for Equal Educational Opportunity benefits by the use of your publication.

We have used various articles in the workshops we conduct in the area of humanizing the curriculum, racial awareness and sex-role stereotyping for the four-state area of Iowa, Kansas, Nebraska and Missouri.

Recently, we distributed your double issue on Chicanos (Vol. 5, Nos. 7 & 8) to a group of teachers who seemed extremely impressed with such a wide coverage of an issue about which it is often difficult to find information.

Although we don't always agree completely with all of the book reviews, we still consider *Interracial Books for Children* our most valuable printed resource in evaluating materials for racial and sexual biases and for keeping in touch with the materials currently being produced about various minority groups and both sexes.

We look forward to your next issue and hope there will be many more to come.

Thank you!  
Sincerely,  
Connie Earhart  
Coordinator of Curriculum and Instruction  
Midwest Center for Equal Education Opportunity  
Columbia, Mo.

Gentlepeople:

I have just finished reading your well-written article "10 Quick Ways to Analyze Books for Racism and Sexism" (Vol. 5, No. 3). It was informative and made me open my eyes to many subtle stereotypes that I'd never considered before, and for that I sincerely thank the writers and editors.

One fact, however, bothers me. There was no mention at all in the article of another "ism": ageism. In all the reading I did as a child in school, I never once remember seeing a grandparent portrayed as being anything

other than kindly and perhaps feeble. As a matter of fact, I barely remember much mention of older people in childrens' books at all! The grandmother may have baked pies and the grandfather sat around and smoked a pipe, but are the elderly ever portrayed as having meaningful jobs, activities, resources, capabilities? Not that I recollect. Don't you feel that it is equally necessary for children to be exposed to the idea that aging is a lifelong process, that older people have a lot to share with younger people, and that over-65 does not mean "over the hill"?

I certainly feel that since the newsletter deals with the subject of sexism as well as racism, it should address age discrimination as being equally debilitating to society.

We would be pleased to hear from you. Keep up the good work!

Peace & power,  
Beth Alper\*  
Staff Associate  
Gray Panthers National Office  
Philadelphia, Pa.

\* 21 years old and concerned about youth discrimination as well.

[Since this letter was written, members of the New York City chapter of the Gray Panthers have been meeting regularly at the CIBC headquarters. An exciting new project called Media Watch, to expose ageist stereotypes in the media, has evolved from collaboration with CIBC.—Editors]

Dear Council:

We have just received a copy of the special issue on Puerto Rican materials (Vol. 4, Nos. 1 & 2). I have suggested that this publication be placed on the order catalog for USDESEA schools.

I would like to comment on the article "Americanization of Schools in Puerto Rico" (p. 12). Although I agree with the article I must disagree with the caption reading, "Americanization of a first grade class in Puerto Rico, featuring Pinochio and Little Red Riding Hood and the Wolf." Pinochio and Little Red Riding Hood are hardly American, one being Italian and the other German and they have been always accepted as part of the Puerto Rican folklore.

Sincerely yours,  
Antonio Rivera-Torres  
Torrejon Elementary School  
Madrid, Spain

IMPORTANT MATERIALS FOR YOUR COLLECTION

The following materials are now available from the CIBC:

REFERENCE TOOLS:

- ☐ Index to the CIBC Bulletin, Vol. 1-4 (xerox), \$2
- ☐ Index to the CIBC Bulletin, Vol. 5, \$5.50
- ☐ Comprehensive subject index to the CIBC Bulletin, Vol. 1-5 (xerox), \$5

DIGEST:

- ☐ *Interracial Digest* (48 pages), contains reprints of ten major articles selected from the first five volumes of the Bulletin, \$2.50

BACK ISSUES OF THE BULLETIN OF SPECIAL INTEREST

- ☐ Vol. 4, #1-2, special issue on Puerto Rican materials, \$2
- ☐ Vol. 5, #4, includes *Reading Programs: A Look at Distar and Pippi Longstocking: Feminist or Anti-Feminist?*, \$1
- ☐ Vol. 5, #5, includes *The Real Robinson Crusoe, Misgivings About "The Giving Tree,"* and critiques of *The Slave Dancer*, \$1
- ☐ Vol. 5, #7-8, special issue on Chicano materials, \$2

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MEDIA BOOKS

Continued from page 15

at best, stereotypical and, at worst, ridiculous and demeaning. Copies of the report are available for \$2.50 from Women on Words and Images, P.O. Box 2163, Princeton, N.J. 08540.

The information contained in *Parties In Interest: A Citizen's Guide To Improving Television And Radio* by Robert Lewis Shayon indicates that community groups may have more power to improve the quality of television and radio broadcasting than they realize. One effective tactic for challenging a radio or television station which presents sexually or racially biased programming is a petition to deny license renewal. The booklet describes how citizens can challenge licenses, and provides an overview of the Federal Communications Commission policies on licensing stations, which require that a station operate "in the public interest." If the F.C.C. finds that a sufficient number of people are dissatisfied with a station's performance, a license may not be granted.

The pamphlet explains ways in which citizens' groups can make a strong case against license renewal—including organization of forces, program monitoring, and direct negotiation with stations. Specific examples of community challenges in several states are also cited. The pamphlet is available from the Office of Communication, The United Church of Christ, 289 Park Avenue, New York, N.Y. 10010.

SIoux AUTHOR, A CIBC CONTEST WINNER, PUBLISHES 4TH BOOK

Virginia Driving Hawk Sneve, a Sioux American and winner of the CIBC Minority Writers' Contest in 1971, has had her fourth juvenile novel published by Holiday House of New York. Called *Betrayed*, the story is based on an 1862 Sioux uprising against the treachery of the U.S. government's Indian agents. The fictional plot deals with two Teton Sioux braves who, inspired by a vision, seek to free a group of white settlers who were captured in a raid by a different band of the Dakotas in Southwestern Minnesota.

Holiday House has published three

other novels by Ms. Sneve: *Jimmy Yellow Hawk*, *High Elk's Treasure* and *When Thunders Spoke*. A fifth book, *The Chichi Hoochoo Bogeyman*, will be brought out in the fall.

Asked to comment on *Betrayed*, Mary Lou Byler of the Association on American Indian Affairs said: "The book contains very graphic descriptions of slaughter and brutality, and I seriously question the wisdom of depicting these scenes of great violence in a children's story. I also regret the author's use of the word 'savage' in her narrative. It's curious that, while editors feel free to censor obscenities in children's literature, they seem not to be disposed to delete such terms as 'savage.'"

Ms. Byler, nevertheless, highly praised the author's earlier novels and expressed the hope that she and other Native American writers will produce work on contemporary themes, as well as continue to draw upon history and legend.

TWO LIBRARIES

Continued from page 2



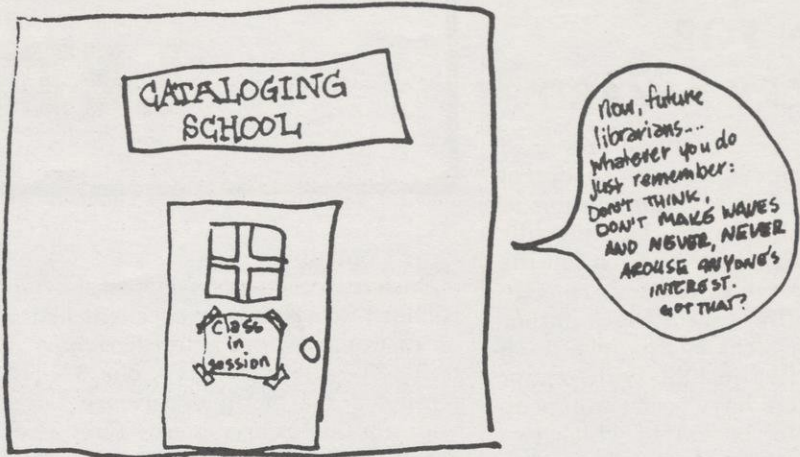
pursue an "open door" policy in dealing with its patrons. By considering the insights of the Chinese American community, by inviting it to become a vital part of the library's functioning and by making a broad selection of materials available and establishing meaningful programs, the library can better serve the community in which it is located.

*Bulletin* readers attending the ALA convention in San Francisco, please note: the librarians at the Chinatown Branch Library have extended an invitation to *Bulletin* readers to visit the library at 1135 Powell St. during their stay in the city.

ABOUT THE AUTHOR

JEANIE CHIN is a member of Asian Americans for Fair Media.

CATALOGING REVOLUTION Continued from page 3



This cartoon appeared in the *Cataloging Bulletin*, #11/12/23.

policy-making and advisory committees have been met with frigid rebuffs. Membership on these committees is appointive and self-perpetuating, the prime requirement for service being previous committee experience.

Major presentations have been made to RTSD's Subject Analysis Committee protesting the unacceptability of the term NEGRO and the rampant sexism of LC's headings on women. The committee—after a year of such presentations—refused to make any firm recommendations, deferring decisions on both questions until further input was received and commenting on how costly and inconvenient it would be for LC to make any wholesale changes.

For ALA's cataloging establishment, the institutional needs of the Library of Congress bureaucracy take precedence over the elimination of racism and sexism from its cataloging system and over the needs of people for better information and improved service.

Therefore, the cataloging revolution remains a do-it-ourselves affair, a grassroots guerrilla action. With the Hennepin County Library *Cataloging Bulletin* serving as the forum for the exchange of tactics and strategies, individual catalogers are now confident about doing their own thing and

reject LC's formerly sacrosanct "givens."

Librarians are re-evaluating and revising their catalogs to meet the information needs of their readers. If this be revolution, make the most of it.

**Additional Reading**

Dickinson, Elizabeth. "The Word Game." *Canadian Library Journal*, XXXI (August, 1974), pages 338-343.

Marshall, Joan. "LC Labeling: An Indictment." *Revolting Librarians*. Edited by Celeste West and Elizabeth Katz. San Francisco: Booklegger Press, 1972.

Subscriptions to the Hennepin County Library *Cataloging Bulletin* may be ordered from the Secretary, Technical Services Division, Hennepin County Library, 7001 York Ave. South, Edina, Minnesota 55435. Annual rates: \$7, institutions, \$4, individuals; back issues #1-10, \$5; index, #1-10, \$3.

ABOUT THE AUTHOR

STEVE WOLF, formerly Serials Cataloger at the University of Massachusetts at Boston, is currently among the unemployed. He writes a regular opinion column for the *Cataloging Bulletin* and is author of "Sex and the Single Cataloger," a critique of LC's treatment of "sexual deviation" which resulted in LC's making major changes in this area.

WHAT IS THE COUNCIL?

The Council on Interracial Books for Children, a non-profit organization founded in 1965, is dedicated to promoting anti-racist and anti-sexist literature and instructional materials for children in the following ways: 1) by publishing this Bulletin; 2) by running a yearly contest for unpublished minority writers of children's literature (see announcement on page 14); 3) by conducting clinics and workshops on racism and sexism; 4) by providing consultants and resource specialists in awareness training to educational institutions, and 5) by supporting community groups who are working towards similar goals. Write to the CIBC for further information about these services.

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You are now reading Vol. 6, No. 3 & 4 which is represented in our code as 634. If your mailing label shows 63 or 64 your renewal notice is already in the mail. If your label shows 65 or 66, please renew now, before receiving a reminder from us. If you renewed very recently, your present mailing label may not yet reflect the change of expiration date. Please be patient. The next one will.

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