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INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

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Honoring Women's History
Index to the *Bulletin*, Volume 16, 1985

BULLETIN

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ARTICLES

- Honoring Women's History 3
The National Women's History Project offers a variety of materials to celebrate women's history.
- Index to Volume 16 of the *Bulletin*
 Introduction 12
How to use this Index.
- Part I: Author/Illustrator/Title Index 14
Titles of articles, books and other media, names of authors and illustrators in alphabetical order.
- Subject Headings List 18
A list of the categories used in Part II.
- Part II: Subject Bibliographic Index 22
Bulletin articles, reviewed books and other media arranged by subject; includes grade level information and reviewers' ratings of materials.

DEPARTMENTS

- Bookshelf 6
 Hits & Misses 10
 Media Monitor 11

COVER

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Indexed in
Alternative Press Index
Education Index
ERIC IRCD
Library Literature

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The National Women's History Project offers a variety of materials to celebrate women's history

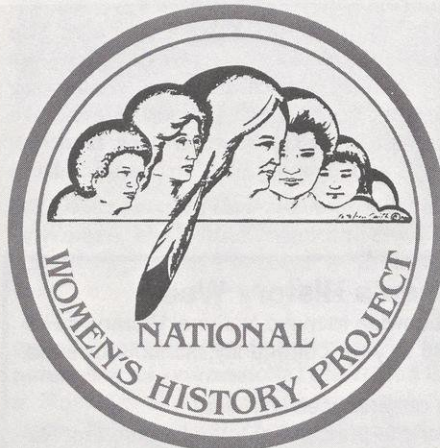
Honoring Women's History

National Women's History Week will be celebrated March 2-8. For the ninth consecutive year, this event provides an opportunity to celebrate women's history and focus attention — in schools and communities — on a legacy too long ignored, too often devalued.

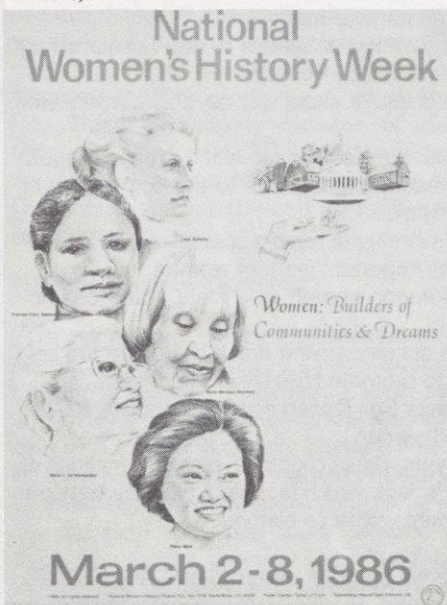
This year's theme — "Women: Builders of Communities and Dreams" — recognizes the overlooked reality of the work women have done in creating and maintaining U.S. society. Important women's actions haven't always been those that earn textbook prominence or even hometown headlines. As classroom teachers, library organizers, hospital fundraisers, scout troop leaders . . . in so many ways the work of women has been vital to community life.

A major force in the observance of this event is the National Women's History Project, a dedicated group of women under the co-directorship of Maria Cuevas, Molly MacGregor, Bette Morgan and Mary Ruthsdotter. Originators of the observance, they have worked together since 1977 promoting a nationwide re-examination of multicultural women's history throughout the year. Their team now includes Bonnie Eisenberg, Dave Crawford, Ardy Tibby, Lorna Noyes and many volunteers as well.

The Project staff reviews women's history materials from a wide variety of sources, seeking those that are "multicultural, interesting to read, historically accurate and a good buy for the money." Through its catalog, the Project offers curriculum resources, books for readers of all ages, records, coloring books, posters and other materials. (This year's 52-page catalog contains more than 250 items.) Most of the curriculum materials have been developed and self-published by the Project to answer educators' needs



Above, the logo of the National Women's History Project. Below, the poster commemorating the theme of this year's National Women's History Week. The poster is available from the Project for \$4 (see address at the end of the accompanying article).



for multicultural materials not otherwise available.

Availability is a central issue for the Project, which has found that good materials often go out of print and that publishers' emphasis on a few "famous" women can lead to a lack of diversity in the books they are able to offer. The Project's commitment to a multicultural presentation of women's history also complicates book selection. This year's catalog, for instance, contains two biographies of Pocahontas, who is more honored by whites than by her own people. "We wanted to offer young readers information about Native women and these two books were among the very few available," notes MacGregor, "but we're beginning to wonder if we shouldn't reconsider our decision to include these particular books."

Project work grows out of community needs and interests as well as staff expertise. Some years ago, for instance, Mary Ruthsdotter volunteered to take her family's involvement with needlework into schools during National Women's History Week. Her presentations made such an impact on young audiences that she developed a complete packet on quilting, relating this aspect of women's history to math lessons, lessons in thrift, precision design and planning, family history and color harmony. Recently, Bonnie Eisenberg's interest in the women's suffrage movement led to the production of an illustrated student unit on the subject. Separate elementary school units about the lives and work of Vilma Martinez (in Spanish and English), Emma Lazarus and Eleanor Roosevelt have been produced by the Project; they feature puzzles, activities and discussion questions in addition to biographies. Currently, a multicultural

women's history workbook for eleventh grade use is being written by Molly MacGregor under a grant from the U.S. Department of Education.

The group also works to make history a living, viable force. In 1982, for instance, this theme inspired a special dinner party (reminiscent of Judy Chicago's) that was held by fifth-grade students at the Wilson School in Santa Rosa, California. Class members, directed by their teachers, studied women in history and then created place settings using paper plates, paper mats and plastic ware combined with a great deal of imagination. The better they knew the history of their subject, the more elaborate the setting. Parents had the opportunity to view the dinner party on parents' night, and they found the classroom floor covered with paper tiles created by the students. On each tile was the name of a child's mother and her occupation. A project in Northern California found school children learning about the history of their own mothers and that of

women in their community as well as their own family's role in history and in their community.

It's one thing to want to include more women in classroom history lessons. It's quite another to know just how to go about it, in or out of the usual history class periods. The Project staff conducts many workshops and training sessions throughout the year, coast-to-coast. One of the most successful offerings has been an annual summer conference, "A Woman's Place is in . . . the Curriculum." This year, two three-day conferences on this theme have been scheduled (June 22-25 and August 10-13) for mentor teachers, multicultural and Title IX specialists as well as K-12 classroom teachers. Write to the Project for more information.

In addition, the Project sponsors The Women's History Network, which has been very successful in connecting people throughout the country who are working to write women back into history and would like to benefit from

others' experiences. Participating in the Network (\$20 for individuals, \$50 for institutions) provides access to others with similar interests, two annual directories to all other participants, a quarterly newsletter of news and information about women's history, plus various other services and resources.

From Little Acorns

Though celebrating women's history is certainly an idea whose time has come, National Women's History Week did not spring full-blown onto the national calendar. Its origins confirm the "from little acorns" adage since this celebration essentially began in a women's studies program course held at Sonoma (California) State University in 1972. Offered the choice of writing a paper or putting together a slide show on women's history, Molly MacGregor and Bette Morgan chose the slide show option. The result was "We the Women: Advocates for Social Change," which is still regularly revised and shown after 13 years.

At the first presentation of "We the Women" on the university campus in 1973, after a nervous reading of the script for a presentation to over 200 women, the lights came on to reveal women with tears in their eyes, others asking in disbelief why they were never taught any of this information in any classroom. "When will you show it again?" they asked. The show went on to other appearances, including the Chicago Women's Liberation Union Conference in 1976 and the International Women's Conference in Mexico City in 1975. A dedicated group of women accompanied the slide show to all parts of California as well, reading the script for audiences varying from one person to several hundred at a time. The Project staff has now taken over this responsibility, too.

MacGregor became Projects Director of the Sonoma County Commission on the Status of Women in 1977. A former high school teacher, she had been teaching women's history classes since 1972. Morgan joined her on the CSW's Education Task Force, and together they asked the Superintendent of Schools to designate the week of March 8 as Women's History Week in the county schools. The intent was to incorporate International Women's Day, March 8, in order to stress the international connectedness among all women, to establish a multicultural approach to the study of women's history and to celebrate the lives of women

Celebrate National Women's History Week

Join with thousands of other organizers nationwide to make National Women's History Week — March 2-8, 1986 — a success in your community, schools or state. Begin organizing today!

- Recruit other people to begin organizing observances with you!
- Contact your superintendent of schools or site principal(s) to make sure that National Women's History Week has been designated for special programs on school calendars.
- Volunteer to help your local schools with women's history presentations, displays or programs.
- Organize a group at your workplace to plan a lunch hour observance for NWHW.
- Ask city, county and state governing bodies to issue a Women's History Week Proclamation recognizing the tremendous contributions of women locally or on the state level. (Use the Congressional Resolution as your model.)
- Contact local banks and businesses, requesting donations to buy women's history materials for school libraries and teacher resource centers.
- Ask your local libraries to put up special displays about women and women writers for NWHW.
- Make sure that the local media know about the significance of the Week. Suggest that they interview local women who have made contributions to the community or spotlight groups and agencies serving local women.
- Ask your church, synagogue or place of worship to have a special remembrance in their service during NWHW recognizing the important work of women.
- Plan a special dinner to recognize and honor women who have made contributions to your community, past and/or present.
- Join the Women's History Network (see accompanying article) to share the collective resources of others who are working to promote NWHW in their areas.
- Ask your state's Department of Education or Sex Desegregation Assistance Center to support your efforts in whatever ways they can.
- Send information about your efforts — flyers, press clippings, pictures or slides of events — to the National Women's History Project, which is maintaining the national archives for NWHW. Help record and document women's history!

Based on suggestions that appeared in the National Women's History Project catalog, 1985.

workers everywhere. Curriculum packets were developed and distributed to all the schools for NWHW 1978, and 100 women were recruited to go into classrooms to speak on a topic related to women's history as well.

At this point Mary Ruthsdotter entered the picture. A social sciences researcher, she saw the women's history slide show and "was just knocked out." She joined MacGregor and Morgan at the CSW, where they organized an innovative community program for Women's History Week 1979: the first Women's History Week parade through the center of their city's downtown area. Led by the American Legion Women's Auxiliary Color Guard and a junior high marching band, the parade included women mimes, Girl Scout and Campfire contingents, and a plethora of women's organizations parading behind banners and placards proclaiming the lives of women of accomplishment. The entire assemblage then enjoyed a two hour, multicultural women's history program and community fair in the town center. The event was repeated annually for several years, to the delight of the entire community.

Maria Cuevas, the fourth co-director, joined the group in 1981. A vocational rehabilitation counselor, she was looking for a new career when she volunteered her musical talents for one of the women's history parades. In the classic "one thing leads to another" tradition, she is now the group's business manager.

The Project Gathers Strength

From these beginnings, the Project rapidly gathered tremendous strength. In 1979 MacGregor heard about a special 19-day Women's History Institute at Sarah Lawrence College. She was all set to go until she heard it was an "invitation only" event limited to 39 women, leaders of national women's organizations. She packed up everything the group had developed, plus slides of the parades, and sent it off to Sarah Lawrence. After weeks of waiting, a discouragingly thin envelope arrived, but its contents read "Congratulations — you have won a sistership. . . ."

Armed with women's history t-shirts for all the conference attendees (purchased with the proceeds of a community-sponsored fundraiser), MacGregor went East to share materials with conference attendees. She was so successful that one of the final conference actions was a declaration by each



In 1979, as part of their work with the Sonoma (CA) County Commission on the Status of Women, Molly MacGregor and Bette Morgan helped organize the first Women's History Week parade. The event, held annually for several years, proved exceedingly popular.

member to return home and work for the passage of a Congressional resolution for a National Women's History Week in 1980. The coverage that *Ms.* magazine gave to the Sarah Lawrence conference also helped spur interest in the project, which was seen as a tool to implement the study of women and women's history in classrooms from kindergarten through high school. (The CIBC, notes Ruthsdotter, was one of the first national organizations to recognize the project's work. In 1979, when the Project was still part of the Commission on the Status of Women, they received a call from the late Brad Chambers, director of the Council. "We knew CIBC," Ruthsdotter recalls, "and when we heard who was on the phone, we put the call on hold and celebrated!")

National Holiday Declared

In response to public enthusiasm and support from the Congressional Women's Caucus, President Carter issued a message encouraging the celebration of National Women's History Week in 1980. Since 1981 a coalition of senators and representatives from each end of the political spectrum have ushered a Joint Resolution through the labyrinth of Congressional process to proclaim Na-

tional Women's History Week, a process which must be repeated each year. Barbara Mikulski (MD), Olympia Snowe (ME), Barbara Boxer (CA) and Orrin Hatch (UT) are again organizing the drive for the 1986 Resolution.

Last year the Project, now organized as a non-profit educational corporation, received requests from more than 11,000 people seeking materials and technical assistance for planning and carrying out local or regional observances. Five states and many cities have already moved from a celebratory week to a month-long observance. The resulting events have been so creative and inspirational that the Project is presently gathering information about them for dissemination to sex-equity personnel nationwide; this is being done with the support of a grant from the Women's Educational Equity Act Program (WEEA).

It is to be hoped that multicultural women's history will eventually be an integral part of *all* curriculums. The National Women's History Project is working to make that possibility a reality. □

Readers can obtain a copy of the Project's catalog by sending \$1 to National Women's History Project, Box 3716, Santa Rosa, CA 95402 — or call (707)526-5974 for more information on the Project's work.

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

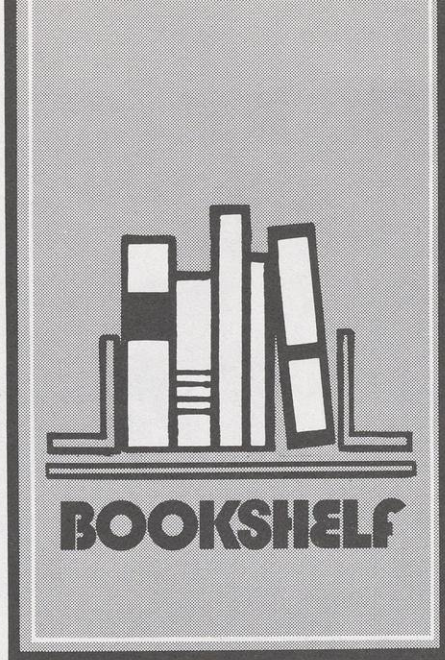
The Ceremony of Innocence

by Jamake Highwater.
Harper & Row, 1985,
\$11.50, 186 pages, grades 9-up

The second book of Highwater's Ghost Horse Cycle (whatever that may mean) finds Amana, of *Legend Days*, a mother and struggling to survive in the post-Wounded Knee world. Having loved a white man, been abandoned by him and borne his child, she has now become helpless, vulnerable to each twist of fortune, a leaf in the white wind that has overwhelmed the Native world. Rescued from being sent to a reservation by her friend Amalia, Amana and her daughter, Jemina, in a section that is very reminiscent of part of Maria Campbell's autobiographical *Halfbreed*, are given a home in Amalia's "whorehouse." Jemina is later sent to Miss Wells' Girls' School and becomes almost a stranger to her mother. In Part III, Jemina marries Jamie Ghost Horse and the lives of Highwater's characters become metaphor for all that happened to Native Americans between two world wars.

One problem with using fictional figures to make a statement in this fashion is that they must experience many more events than seem realistic for one group of people. Another is that it becomes difficult to allow them to be *believable* people, and that is a major flaw in *Ceremony of Innocence*. One might also be tempted to cite the author for his helpless and ineffectual women, were it not for the fact that none of his characters seem competent to cope with life on any level. The reader unfamiliar with Native history will be at a loss to understand from this book how the People managed to survive at all. Highwater's apparent attempt to convey the horror of one of the worst periods of Native American history does his subject no justice; rather, it seems likely to inspire only confusion and disbelief. The overwrought style of writing certainly does not help:

She cried out in rage and she shook her fists, and she thrust back her head and



shouted, "Sa!...No...Sa!" again and again. "I swear to you, child," she howled. "I swear it! You will not die!"

The quintessential "middle" book, *Ceremony of Innocence* does not stand on its own, nor does it leave the reader with any particular interest in what is to come. [Doris Seale]

Don't Be My Valentine

by Joan M. Lexau,
illustrated by Syd Hoff.
Harper & Row, 1985,
\$8.95, 63 pages, grades 4-8

Don't Be My Valentine — and don't buy this book, which features two Afro American children whose cultural identity is confined solely to illustrations that show them tinted black. This book also conveys the negative image that Afro American children are not able to get along with each other.

Sam and Amy Lou are classmates; Amy Lou seems clever and quick, while Sam comes across as a little bit slow. For some strange reason, Amy Lou — whom Sam can't abide — constantly insists on giving advice and offering to help Sam. If Amy Lou had her way, she would do all of Sam's work for him, not a positive way to help someone. On Valentine's Day, Sam makes a nasty card (complete with monkey, no less!) for Amy Lou. Things backfire when Amy Lou intercepts the card and delivers it to the teacher. The

situation at this point becomes a bit of a muddle. The children shout and shove each other and then run off, with the teacher making a feeble attempt to stop them. Sam's best friend Albert (blond and white) then negotiates a temporary truce, but the book ends with Amy Lou and Sam fighting again.

Not recommended. [Emily Leinster]

Crazy Quilt

by Jocelyn Riley.
Morrow, 1984,
\$11.50, 215 pages, grades 6-9

Eighth-grader Merle is faced with a harsh dilemma. Should she lie at the hearing and so return her disturbed mother to the hospital for the treatment she so desperately needs? Or should Merle tell the truth and thus help release her mother into a world where she cannot function? And whatever Merle decides, how will she deal with her sense of guilt?

Despite this somewhat heavy decision, *Crazy Quilt* is no melodrama. Nor is it one of those "problem" novels (the label in this case would be "the mentally ill parent") in which the theme overshadows plot, characterization, style, and every quality that makes a book readable.

Merle is real, and she leads a complex life, in which her mother's illness, though important, is by no means everything. She is alive and responsive, and so are her brother and sister. As a working-class youngster, she makes her way through the social cliques and coteries that play an important part in junior high school life. She argues with teachers, makes friends and enemies, and comes home to domestic responsibilities.

Head of the household is Grandma. No sweet, white-haired old lady she, nor lovable, salty senior citizen. Like her grandchildren, she too is real. Her age is indefinite. But she works, runs the household, cares about the three children, and has a man friend who finds her very attractive. (The feeling is mutual.) Eventually, she too is involved in decisions about the fate of her daughter, and her feelings, like Merle's, are mixed. In the end, she seems a little too good and self-sacrificing to be true, but that is the only

false note. Otherwise, this grandmother gives the lie to all the stereotyped elders who turn up in books for young readers. As the median age in the United States rises, there will be more competent, active grandmas, and it is to be hoped that a new, realistic literary image will replace the worn-out convention.

Only the mother is an undefined character, and her illness does not totally account for the amorphous way in which she is depicted. The reader not only does not understand her but hardly sees her personality at all. Although the children may not know just what is wrong with their mother, surely the author should be clear about this and should find a way to transmit the mother's identity, however disturbed it may be.

On the whole, this is a well crafted story, honest, alive, suspenseful, and surely refreshing in its presentation of a grandmother who is a person in her own right. Reality is enhanced by Riley's sensitive ear for everyday speech. [Betty Bacon]

The Happiest Ending

by Yoshiko Uchida.

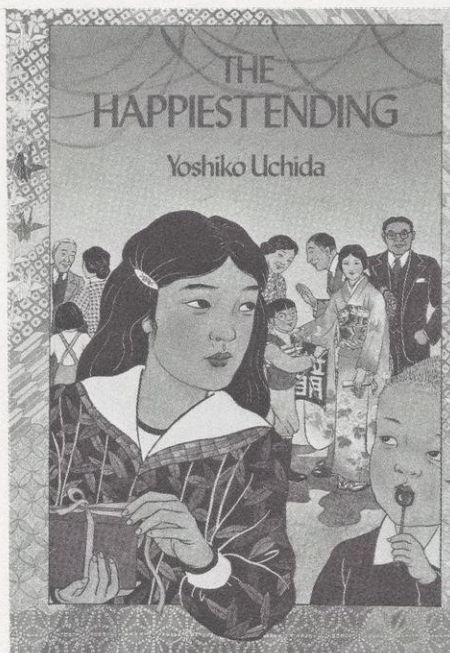
Atheneum, 1985,

\$10.95, 111 pages, grades 3-7

This is the third novel in a trilogy about spunky Rinko Tsujimura, who lives in Berkeley, California, during the 1930s.

Rinko, like any other twelve year old, has many romantic notions about love. She puts her "foot in her mouth" when she finds out about an arranged marriage between Teru Sugino, only nineteen, and Mr. Kinjo—twice Teru's age. Rinko doesn't mean to hurt Mr. Kinjo by telling him he's too old for Teru, but she believes in this country women should be able to choose their own husbands. Rinko dreams about playing matchmaker between beautiful Teru and young and handsome Johnny Ochi. In the process, she learns people are not always what they seem to be.

Uchida, author of *Best Bad Thing* and *A Jar of Dreams*, has written another winner. She is a master at weaving Japanese American culture and values into her stories. *The Happiest Ending* carefully presents the delicate balance between old country values and U.S. culture and shows how Japanese America is



not only a blend of both, but a dynamic community creating its own unique perspectives. The California setting provides all children with much-needed literature about Asian Americans, including information about U.S. racism during the period. (For example, Rinko's older brother, Cal, keeps encouraging her to be a teacher because he says maybe by the time Rinko grows up Japanese American teachers will be hired.) Educators can use sections of the book to stimulate classroom discussion about racism and cultural differences. This is an excellent novel not only for its literary merits but also for its social statements. [Valerie Ooka Pang]

Julie's Daughter

by Colby Rodowsky.

Farrar, Straus & Giroux, 1985,

\$12.95, 231 pages, grades 8-12

Seventeen-year-old Slug October is Julie's daughter. All her life Slug has dreamed of the day when she would be reunited with her mother, who walked out of Slug's life just after her birth. Slug has been living with her grandmother Gussie, but when Gussie dies, Julie finally reappears. After the funeral she offers to have Slug come and live with her, and the novel opens on the day Slug

moves into Julie's house. It is also the day that their lives become intertwined with Harper Tegges. Harper is an older woman, a well-known painter who lives across the street and whose health is rapidly failing. It is Julie and Slug's common concern for Harper that eventually brings them closer, and their care enables Harper to have her final wish to die at home.

This is a novel about women as survivors, narrated by these three women of different generations. The continual narrative shift is skillfully done, and it gives the reader a chance to see/hear the same conversation or incident from various points of view. This device also accentuates the pattern of repetition in relationships: Slug is drawn to Harper because she reminds her of Gussie, Julie decides to become Harper's intentional family after spending 17 years running from her own family, and Harper sees something of her own estranged daughter in Slug. The author packs a lot of complex interactions into a relatively short novel, and succeeds in portraying the ever-ambivalent feelings between mothers and daughters, daughters and mothers. The setting is a small neighborhood in Baltimore, and so the interactions of other characters, whether they are technically related or not, also become a family dynamic. However, when the story moves briefly out of this neighborhood, there are some problems.

We learn that when teenage Julie left Slug, she went to New York City and worked as a waitress at Jake's Deli. Her boss is Bennie, who has "black hair on his arms that curled like fur," and who attempts to hustle Julie out of her tips. The author never specifically identifies Bennie as Jewish, but he fits far too neatly into negative Jewish stereotypes; he is also (apparently) the only Jewish character.

We also learn that Julie had embraced the youth culture scene of the late 60's: "We were all part of what was going on. We weren't students, but we marched with them. Protested with them. Protested what? Anything. Everything. Except love. We were all for love." Certainly the reader needs to know the reason(s) behind Julie's desertion of Slug. It is unfortunate, however, that the author chose to reinforce the pop media convention of putting the blame on the "hippie trip" (alias "sex, drugs, and rock

and roll"; sound familiar?). This trite and too-pat "explanation" is the book's only real weakness. Despite this flaw, *Julie's Daughter* succeeds in portraying strong women, both old and young. The characters make choices, take chances, grow stronger, and survive. [Christine Jenkins]

Jimmy Lee Did It

written and illustrated
by Pat Cummings.
Lothrop, Lee & Shepard, 1985,
\$11.75, unpagd, grades k-3

Jimmy Lee Did It is a fun story featuring African American children as the main characters.

The story is told in rhyme by Angel. Her brother Artie would, under normal circumstances, be in lots of trouble because of all the mishaps that occur around the house, but he has a great excuse for everything that happens — "Jimmy Lee did it." Little sister finally decides to track this illusive Jimmy Lee down; she sets various traps but Jimmy Lee evades them all. Most youngsters will already have figured out the solution, but they — like most adults — will identify with this storyline because we all wish we had a Jimmy Lee from time to time.

Pat Cummings' illustrations, using gouache, watercolor and pencil, work very well with the lively mood of the story and the text. [Emily Leinster]

Gleanings

by Lou Willett Stanek.
Harper & Row, 1985,
\$12.95, 184 pages, grades 7-12

Pepper Junior Marlan is a fourteen-year-old waif who enters her rural Long Island junior high with blue hair, a loud mouth and a determination to be noticed. Frankie Banning is the boy she decides to take on as her buddy, whether he likes it or not. Together they build a solid friendship, with Frankie's shy, self-effacing manner a perfect foil for Pepper Junior's exaggerated stories and wild projects. The book is told (rather confusingly) by the two of them alternately, be-



ginning as school opens in September and ending in December as Pepper Junior steps on the bus back to Oakland, California, with "Don't you worry, Frankie. I'll come back to get you when we grow up."

Pepper Junior's mother is dead and she has grown up with her irresponsible father, Zack. Zack has many girlfriends and many get-rich-quick schemes, but cannot manage to take care of his daughter, and so has sent her to live with his mother. Pepper and her grandmother are poor, owning little more than Granny's rundown house and the land it sits on. However, Pepper is a survivor, and nowhere is this more evident than in the way she bluffs and lies to cover up her lack of money. She makes a carefree game of gathering firewood on the beach with Frankie, but in fact that wood is her grandmother's sole source of heat. "As far as I can see, most people think you're bad if you're unfortunate," Pepper Junior muses, asking Frankie, "Don't you think people feel it's unpatriotic not to be rich?" Her situation helps Frankie to see beyond his well-to-do upbringing, and Frankie's regard for Pepper helps her ease her defensiveness about her lack of money. While the author's class analysis is not profound, it is good to read a young adult novel told from Pepper's

economically marginal point of view.

The farming community the novel is set in is, for the most part, white and prosperous; the one exception is a Black character who appears briefly in a field gathering the gleanings of the potato harvest. Frankie's near-obsession with girls' breast size is also annoying. Although I imagine there are many who would say this is realistic, as is the off-hand sexism of most of the men in the book, it is unfortunate that it is never challenged by anyone — not even Pepper Junior.

The book's other problem is the soap opera-ish relationships between many of the novel's adults. Old scandals are used to explain adult actions (the principal, for instance, doesn't like Pepper because her father "stole" the principal's high school girlfriend), but knowing past secrets does not flesh the characters out and distracts from the more interesting story of the relationship between Pepper and Frankie. Both characters have been done before and done better in other young adult novels, but the combination of feisty girl and shy boy is still one that makes for enjoyable reading. [Christine Jenkins]

Home in the Sky

written and illustrated
by Jeannie Baker.
\$13, unpagd, grades p.s.-3

Light, a homing pigeon, lives on a New York tenement rooftop with a flock of other pigeons that is let out to fly twice daily. One day Light decides to go further afield. We travel with him over the rooftops to various parts of the city. He accidentally flies into an open subway car where he is rescued by a young boy (possibly Hispanic) and taken home. When the boy's mother says that the bird is tagged and must be set free, Light is released and takes us on another tour of the city as he returns home.

Home in the Sky has extraordinary illustrations, collages created out of fabric, clay objects, grasses, etc. It's obvious Baker spent a great deal of time creating these collages, but for all the painstaking details of the art, the realism is one-sided. A Central Park scene, for instance, shows people of color dancing to large portable radios or in other non-pro-

ductive stances. In another scene that depicts people of color in stereotypical ways, one Black woman carries a shopping bag on her head, another wears multicolored rollers in her hair, three young males sit on the curb, while another group stands on the street doing nothing.

I don't doubt that the artist saw such scenes but she must have seen others of a more positive nature as well. What a shame so much effort went into such a limited picture of urban life. [Emily Leinster]

The Mythology of North America

by John Bierhorst.

Morrow, 1985,

\$13., 259 pages, grades 11-up

The Mythology of North America is a misleading title for this collection of North American Indian stories. In the introduction the author explains the use of the term mythology rather than legends or folktales, but the term stories would have been sufficient.

The reader is exposed to a number of characters from various tribal stories that were recorded by previous authors. An enormous task was undertaken and the results are quite insightful, but the situation is complicated by the fact that, within Native American cultures, these stories have certain meanings to the teller and the listeners. Within this work, the reader must take the author's word about meaning and interpretation.

The book, a mixture of fiction and fact, begins with great promise but gets tedious. The reader must persevere to obtain the very up-to-date information about various nations that is included.

The book is recommended for older students who wish to have an idea of some of the stories told by American Indians years ago and now. One plus is that the author has taken great pains to identify the various nations and the storyteller or collector. The maps of various regions with the peoples designated and the very extensive bibliography make this a book to be included on library bookshelves but it should be noted that the book contains very frank language. [Jacquelyn M. Dean]

Toad Is the Uncle of Heaven

retold and illustrated

by Jeanne M. Lee.

Holt, Rinehart & Winston, 1985,

\$12.95, 32 pages, grades k-3

This Vietnamese folk tale can be enjoyed by children and adults together. It is a story of the courage of an ugly toad and how he saves the Earth from a scorching drought by enlisting a swarm of bees, a starving rooster and a tired tiger to accompany him on a journey to the King of Heaven to ask for rain. They are successful, and the King of Heaven tells the toad that in the future he only needs to croak and the King will send rain. And that is why in Vietnam, when people hear the toad croak they know rain is on its way.

This is an amusing story with well-drawn illustrations. Its one weakness is the lack of any female characters (the toad, tiger, rooster, guards, hound and King are all male), which is a common problem with folk tales. [Valerie Ooka Pang]

Song of the Seven Herbs

by Walking Night Bear,

illustrated by Stan Padilla.

Gold Circle Productions (Box 586,

Nevada City, CA 95959), 1983,

\$8.95, 60 pages, grades 3-5

These stories, "inspired by Native American tradition," are supposed to "tell how the Creator gave us the herbs, and why we are to be thankful for these gifts." The writing is at best graceless: "A long time ago there lived a big family of Indians"; "Wanatu [who is also 'good old Wanatu'] rose early . . . so he could greet the Sun as all good Indians did"; "I want to tell you a story about a plant the Peyote people call Todzitouega. Isn't it wonderful?" I could continue, but start anywhere, it's all about the same.

The overall effect of the book (use of words from Native languages notwithstanding) is to suggest generic creation stories, rather than any relationship to the history of any specific peoples. "The Flowers from the Sun," for example, resembles the Exodus of the children of Israel as much as it does anything

from a Native tradition. Other elements also seem more European in derivation, such as references to a "Creator of Bad Things" and the use of a rainbow, by the Creator, as a sign to the people after the Flood. Whatever the original intention of *Walking Night Bear* — a.k.a. Dr. Henryk Binder — he has produced a sentimental and romanticized book that trivializes the *genuine* powerful stories that come from Native American history. I kept trying to like the book better because of the illustrations; by Stan Padilla, they are exquisite and totally wasted on this text. [Doris Seale]

Stay Away from Simon!

by Carol Carrick,

illustrated by Donald Carrick.

Clarion, 1985,

\$10.95, 63 pages, grades 3-5

Set in Martha's Vineyard in the 1830s, *Stay Away from Simon!* does an excellent job of teaching young readers that things may not always be the way they seem.

Lucy and her younger brother, Josiah, become lost in a snowstorm on their way home from school. Lucy becomes frightened, but her fright quickly turns to panic when she realizes that Simon has been following them. Simon does not attend school because his mind is "too slow for schooling," and his odd appearance and limited ability to make himself understood have caused him to be the brunt of many tales. But Lucy and Josiah are in no position to argue when Simon hefts Josiah on his back. Lucy obediently follows in the blinding snow, and, in an effort to calm Josiah, sings a counting song. After they are all safely home, Lucy is delighted to learn that Simon has learned to count from hearing the song.

Stay Away from Simon! deserves accolades for its style and content. The author and illustrator portray Simon as he is, yet they also convey the feelings and suspicions commonly surrounding mentally retarded individuals. The tone of the book is appropriate for the reader's age group and leaves topics open for follow-up discussion. *Stay Away from Simon!* definitely succeeds in the author's stated goal, helping children "become more understanding of people who are different." [Emily Strauss Watson]

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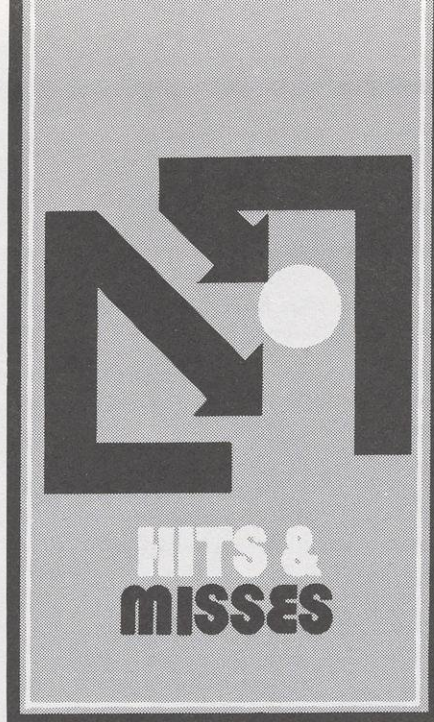
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Our objective is to provide the best possible service, but every now and then unforeseen circumstances do not allow us to give you the service you deserve. Your assistance and understanding will be appreciated!



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

American Reformers

edited by Alden Whitman.

H.W. Wilson, 1985,

\$75, 944 pages

In concluding his Introduction to this exciting collection of sketches of those devoted to social betterment in the U.S., Alden Whitman writes, "It is the peculiar genius of the reform temperament that it is invincible; beaten back, it picks itself up by its own bootstraps, hitches up its trousers and vows to do better next time. And it usually does."

With the aid of a small group of historian-consultants, Whitman selected some 500 of the principal reformers of the last four centuries; brief vignettes highlighting their lives and work were then prepared by 78 contributors. The result is unique and deserves a better adjective than merely "useful" and a less confining classification than "work of reference." The book is an inspiring testimony in behalf of the capacity of the people of the United States to cleanse themselves of pollutants.

Discussed here are both the "moderate reformers and the more radical social critics." This fairness of presentation extends to advocates of religious tolerance

and of socialism; to advocates of occupational safety and abolitionism; to seekers of consumer protection and of humane treatment of prisoners and the so-called insane.

American Reformers presents individuals from the mainstream radical-liberal tradition as well as legendary figures about whom little is generally known: Joe Hill, Father Divine and "Sockless Jerry" Simpson, prairie populist, are among those included. While radical pacifist pioneers from William Ellery Channing to Dorothy Day are covered, a related category, of relatively more recent vintage, is omitted. The phrase "anti-imperialist" was an American invention of which we can be proud. Some of its proponents are included because of their activity on other fronts; others, such as George Boutwell, Gamaliel Bradford and especially Moorfield Storey (also first president of the NAACP), are omitted—an omission which this writer, as contributor of two of the sketches, regrets to have to remark.

The few who can afford this volume as an individual library acquisition will delight in it as a place to browse; no school, college or organization library should be without a copy. Utility is enhanced by reference to each subject's principal writings and by key biographical sources for further study. [Howard N. Meyer]

Myths of Coeducation

by Florence Howe.

Indiana University Press, 1984,

\$12.95 (paper), \$35 (cloth), 306 pages

Florence Howe's collection of essays and speeches spans almost 20 years—1964-1983. It vividly, clearly and convincingly presents the history of education for women and men, the ways in which women's studies are impacting upon that education, and the vision feminists project for education in the future. The book also charts the events which developed Howe's consciousness and understanding of feminism, events that totally changed the content and style of her own teaching, thrusting her into the leadership of the women's studies movement and The Feminist Press.

Howe's wisdom and insight will improve the skills of any educator. The book should be required reading for all who wish to use education to expand humane possibilities for both sexes.

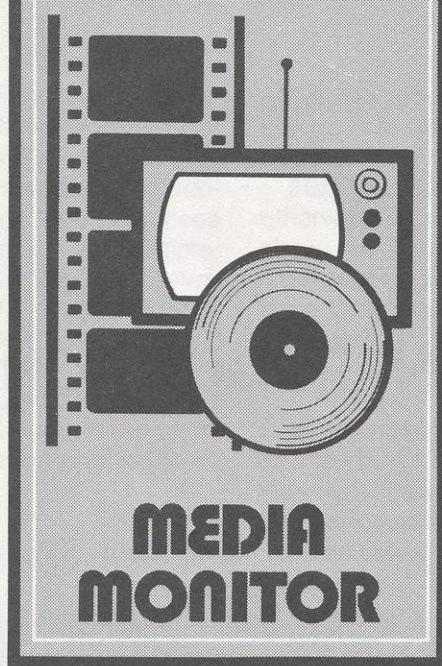
Rocky IV—Mindless Jingoism

No longer is the *Rocky* series limiting itself to the racist pattern of the white underdog beating up the champion Black fighter that was depicted in *Rocky I, II* and *III*. In *Rocky IV*, Sylvester Stallone moves into the international arena of movie jingoism.

Having gone from underdog to champion in the earlier films, Rocky now lives in a mansion but is so humble that he and his wife have no servants. Apollo Creed (Carl Weathers), one of the Black fighters defeated in earlier films, foolishly challenges the top Soviet boxer in an attempt to make a comeback and, at the same time, prove how great America is. Instead, Creed is killed in the boxing ring by the Russian (in only one of the many bloody brutal fights depicted). Naturally, Rocky, the humble and decent ex-Mafia loan collector, feels he must avenge Creed's death.

Rocky's wife Adrian (Talia Shire) begs him not to go to the Soviet Union to fight. But, of course, this macho hero ignores her and goes anyway. (She soon capitulates and follows him to Moscow, with a whispered, tender remark to the effect that she missed him.)

Rocky finds himself in a Soviet Union log cabin surrounded by snow, peasants and still no servants. He devises an exercise scheme—chopping wood, lifting rocks—that clearly contrasts with the scientific, futuristic training of the Soviet champion.



Rocky, the underdog, in stars and stripes trunks, finally meets the Soviet champion and triumphs in yet another brutal and bloody fight. The Russian people turn against their own countryman because they know an underdog when they finally see one and they cheer Rocky's victory. In a glorious final speech, Rocky wraps himself in the American flag.

Rocky IV is enjoying a tremendous financial success among our children (it took in more than \$42 million in its first two weeks). Despite the savage fight scenes, the film is rated PG. Aljean Har-

metz, writing in *The New York Times* (Dec. 3, 1985), states that, "Hollywood has been expecting the huge opening box office for *Rocky IV* ever since 90-second teaser trailers played in theaters late last summer to thunderous applause when the words GET READY FOR THE NEXT WORLD WAR appeared on the screen."

What Hearst did in the press to encourage U.S. jingoism, Stallone is repeating in this film. He did the same in the *Rambo* series, which rewrites history to make the U.S. the ultimate victor in Vietnam. Stallone's films—in addition to films like *Missing in Action*, *White Nights*, *Red Dawn*, *Invasion U.S.A.* and many others—are part of a neo-Cold War wave of films that encourages a mindless jingoistic approach to history past and present. The New York City audience in attendance when I saw the film seemed mesmerized by the jingoism. Shouts of "Kill him, Rocky" could frequently be heard. (It is particularly ironic that sports—where there has been considerable cooperation between athletes, if not between their governments—should be used to encourage such chauvinism.)

Please have a long discussion with any youngster (or oldster) who thinks that *Rocky IV* is just good, harmless fun. [Albert V. Schwartz]



Good guy Rocky strikes a blow for capitalism and the American Way as he attempts to beat his Soviet opponent to a bloody pulp.

Puppets for Peace and Global Family Puppets; 1/2" videotape and guidebook, \$84 per title, 3/4" videotape and guidebook, \$105 per title; guidebook for the first title, \$5 per copy, for the second title, \$4 per copy; The Institute for Peace and Justice, 4144 Lindell Blvd., #400, St. Louis, MO 63108.

These materials offer ways to use participatory puppetry to teach children about peacemaking skills, understanding global conflicts, appreciating cultural differences and responding to world hunger.

Puppets for Peace focuses on world peace and on ways to resolve conflicts through cooperation rather than fighting. The 48-page guidebook includes scripts, teacher directions, discussion questions, follow-up activities and other helpful suggestions. *Global Family Puppets* helps children understand what it means to be part of a global family. The 25-page guidebook includes scripts, teacher directions, questions for suggested discussions and follow-up activities.

INTRODUCTION

This index covers Vol. 16, 1985, of the *Bulletin*. The Index is divided into two parts—an Author/Illustrator/Title Index and a Subject Bibliographic Index—which are explained below.

PART I: AUTHOR/ILLUSTRATOR/TITLE INDEX—Pages 14-17

What's listed:

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

What's not listed:

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

Format:

- The listing is alphabetical, word by word. Book and other media titles are listed by the first word in the title excluding "A," "An," "The," "El" and "La." Authors and illustrators are alphabetized by last name.
- Book and other media titles appear in italics; authors' and illustrators' names are in roman type.
- Titles that are recommended but not reviewed and their authors' names are enclosed in parentheses.

Entries are followed by information indicating in which *Bulletin* the item appears: 16—2&3:28 means that the item appears in Volume 16, Nos. 2&3, page 28.

A sample section of this portion of the Index follows:

(Arkhurst, Joyce, 16—7:4)

(*As We Were*, 16—1:9)

Atkinson, Linda, 16—7:20

Note: Part II—the Subject Bibliographic Index—has more complete information on each entry.

PART II: SUBJECT BIBLIOGRAPHIC INDEX—Pages 22-30.

What's listed:

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

What's not listed:

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

How to use Part II:

1. Read the entire Subject Headings List (pages 18-21) to familiarize yourself with the subject category groupings. Several categories may be relevant to your topic.

Categories begin with general entries and are followed by specific subdivisions. For example:

ACTIVITIES

ACTIVITIES—CURRICULA AND DISCUSSION

GUIDES

ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING

After you determine which category or categories will be helpful, turn to the Index listings themselves (pages 22-30). Running heads at the top of the pages will guide you.

2. After locating the relevant subject category in the Subject Bibliographic Index, consider any **see also** references that may appear immediately following it. For example, under BLACK AMERICANS (page 23), **see also** references will lead you to materials on KING, MARTIN LUTHER, JR.; RACISM; SOCIAL JUSTICE; WOMEN AND GIRLS—BLACK AMERICANS.

Unfortunately, space considerations preclude the listing of items in as many places as we would like. It is therefore *essential* that you use the **see also** references to locate all material on a topic.

3. Key to listings:

Titles of books and other media are in italics; *Bulletin* articles are in quotation marks.

Author(s) of a book or article—when given—appear in roman type immediately following the title.

Grade levels for reviewed materials appear in parentheses after the author's name. The following abbreviations are used: gr = grade, ps = preschool, K = kindergarten, jr = junior high, hs = high school, YA = young adult.

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

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

Location indicators designating in which *Bulletin* an item appears are as follows: 16—2&3:28 means that the item appears in Volume 16, Nos. 2&3, page 28.

Ratings:

Two stars (**) are given to an item that has been highly recommended by a *Bulletin* reviewer.

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

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

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

Typical entries and what they mean appear below.

● BULLETIN ARTICLE:

"Education for Blacks in South Africa: Fact vs. Fiction." M. Nkomo. 16—5&6:5

article title author, if any volume issue page number

● REVIEWED BOOK, FICTION:

The Serpent's Children. L. Yep. (gr 7+) fiction 16—7:19**

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

● REVIEWED BOOK, NON-FICTION:

Susan B. Anthony. I. Cooper. (gr 7-12+) 16—5&6:38*

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

● REVIEWED MEDIA:

Protection or Equality: Women's Rights in the U.S. Labor Force. (gr not specified) video 16—4:22*

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

The index appears on the last pages of this issue so that it can easily be removed and put with issues from Volume 16, if that is a more convenient arrangement.

We have appreciatively followed readers' suggestions about ways to improve on previous *Bulletin* indexes. We hope your input will continue. Are there categories that should be added, changed or omitted? Is there any other information that you would like to see included? Your reactions to this Index would be welcomed. Please write to Marie Ariel, c/o the *Bulletin*, CIBC, 1841 Broadway, New York, NY 10023.

PART I: Author/Illustrator/Title Index

Names and titles are given in parentheses when an item has been recommended but not reviewed in an article. Additional information on this portion of the index appears in the introduction that begins on page 12.

Titles Beginning with Numerals

- "20th Anniversary Year: A Message from the President of CIBC," 16—1:3
- "20th Anniversary Year," 16—2&3:3
- "20th Anniversary Year," 16—4:3
- "20th Anniversary Year," 16—5&6:3
- "20th Anniversary Year," 16—7:3
- (100 Years of Negro Freedom, 16—7:4)
- (117 Days, 16—5&6:27)

A

- (Abby, 16—7:6)
- (Adair, Casey, 16—4:16)
- (Adair, Nancy, 16—4:16)
- (Adams, Russell, 16—7:6)
- (The Adventures of Spider, 16—7:4)
- (African Dream, 16—7:5)
- (African National Congress, 16—5&6:27)
- Ain't Gonna Study War No More*, 16—4:19
- Airport*, 16—4:14
- Alternative Library Literature 1982-83: A Biennial Anthology*, 16—2&3:28
- American Indian Myths and Legends*, 16—7:20
- (American Negro Poetry, 16—7:8)
- And Then What Happened?* 16—8:23
- Angel Child, Dragon Child*, 16—8:20
- Annie [author], 16—4:14; 16—7:17
- "Anti-Apartheid Groups in South Africa," 16—5&6:31
- (Arkhurst, Joyce, 16—7:4)
- (As We Were, 16—1:9)
- Atkinson, Linda, 16—7:20

B

- Babies Are Not Toys*, 16—8:23
- Bacon, Margaret Hope, 16—5&6:36
- Baker, Gwendolyn Calvert, 16—4:3
- Baker, Terry L., 16—7:3
- Banfield, Beryle, 16—1:3; 16—7:4; 16—7:9; 16—7:14; 16—8:3; 16—8:9
- Barefoot a Thousand Miles*, 16—5&6:37

- Bargar, Gary W., 16—8:19
- Barrier to Excellence: Our Children at Risk*, 16—2&3:28
- Barton, Byron, 16—4:14
- (*Beat the Story-Drum, Pum-Pum*, 16—7:4)
- Beatty, Patricia, 16—1:8
- Benedek, Elissa P., 16—7:17
- Benjamin, Carol Lee, 16—1:9
- (Bennett, Lerone, Jr., 16—7:4; 16—7:6; 16—8:6)
- (Benson, Mary, 16—5&6:27)
- Berman, Sanford, 16—2&3:28
- (Bernstein, Hilda, 16—5&6:27)
- (*Beyond Vietnam: A Prophecy for the 80's*, 16—8:6)
- Bigelow, William, 16—5&6:32
- Binch, Caroline, 16—8:16
- (*Black Child*, 16—7:5)
- (*Black Power U.S.A. The Human Side of Reconstruction 1867-1877*, 16—7:4)
- Blacknall, Carolyn, 16—7:19
- (Bontemps, Arna, 16—7:4; 16—7:6; 16—7:8)
- (*Booker T. Washington: Educator of Hand, Head and Heart*, 16—7:5)
- "Books on African American Themes: A Recommended Book List," 16—7:4
- "Books to Teach about Work," 16—4:14
- Boys and Girls: Superheroes in the Doll Corner*, 16—2&3:29
- The Boys on the Rock*, 16—2&3:25
- (Breinburg, Petronella, 16—7:7)
- (*Bronzeville Boys and Girls*, 16—7:8)
- (Brooks, Gwendolyn, 16—7:8)
- (Brooks, Kevin, 16—7:7)
- The Brown Spices ABC Coloring Book*, 16—4:14; 16—7:17
- (Bryan, Ashley, 16—7:4; 16—7:5; 16—7:8)
- Buffalo Woman*, 16—1:8

- Bunting, Eve, 16—5&6:36
- (Byard, Carole, 16—7:5; 16—7:6)
- Bye, Bye, Miss American Pie*, 16—8:21

C

- (Caines, Jeannette Franklin, 16—7:6; 16—7:7)
- Callie's Way*, 16—4:20
- (Campling, Jo, 16—8:20)
- (Carew, Jan, 16—7:5)
- (Carter, Gwendolen, 16—5&6:27)
- (Carty, Leo, 16—7:7)
- (Cat, Christopher, 16—7:8)
- (Catholic Institute for International Relations, 16—5&6:27)
- "Celebrating Martin Luther King, Jr.," 16—8:7
- "Changing the Status Quo: A North Carolina Bookstore Meets the Needs of the Black Community," 16—7:12
- Chauncy, Liisa, 16—2&3:24
- Cheney, Glenn Alan, 16—7:16
- Cherry, Violet, 16—5&6:20
- Childcare Shapes the Future: Anti-Racist Strategies*, 16—2&3:31; 16—7:23
- Childcare Shapes the Future: Anti-Sexist Strategies*, 16—2&3:31; 16—7:23
- "Children's Books on Martin Luther King, Jr. Offer a One-Dimensional View," 16—8:3
- "A Child's Eyevew of the U.S. Economy: Some Interviews," 16—2&3:17
- (*Childtimes: A Three Generation Memoir*, 16—7:5)
- Chin Chiang and the Dragon's Dance*, 16—8:16
- The CIBC (Council on Interracial Books for Children) Resource Center for Educators: There are too many entries for this to be a useful listing. For a list of materials produced by the Resource Center, please write for a free catalog.
- "CIBC Marks Twentieth Anniversary" [and commemorates the work of Bradford Chambers], 16—8:14
- Circle of Giving*, 16—1:7
- Clifton, Lucille, 16—4:14
- (*Complete Poems of Paul Laurence Dunbar*, 16—7:8)
- Cooney, Caroline B., 16—4:19
- Cooper, Ilene, 16—5&6:38
- (*Cornrows*, 16—7:6)
- Council on Interracial Books for Children (CIBC): There are too many entries for this to be a useful listing. For a list of materials pro-

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

duced by the Council, please write for a free catalog.

(*Crying in the Wilderness*, 16—5&6:27)
(Cullen, Countee, 16—7:8)
(Cunningham, John, 16—4:16)

D

(*The Dancing Granny*, 16—7:4)
Danky, James P., 16—2&3:28
Danziger, Paula, 16—8:18
(*Darlene*, 16—7:6)
(*The Days When the Animals Talked [Black American Folktales and How They Came to Be]*, 16—7:5)
Department Store, 16—4:14
DeWitt, Patricia, 16—2&3:27
DeWitt, Robin, 16—2&3:27
Dickerson, Annie, 16—7:17
Dickerson-Thompson, Julee, 16—7:17
DiLapi, Elena M., 16—2&3:29
(Dillon, Diane, 16—7:5; 16—7:6; 16—7:8)
(Dillon, Leo, 16—7:5; 16—7:6; 16—7:8)
Dinah, 16—5&6:18
Disability in Modern Children's Literature, 16—7:21
Disalvo-Ryan, DyAnne, 16—2&3:27
Does Khaki Become You? The Militarization of Women's Lives, 16—7:21
(*Don't Ride the Bus on Monday: The Rosa Parks Story*, 16—7:5)
Don't You Remember? 16—4:14
(Douglas, Aaron, 16—7:8)
Downwind, 16—4:21
Draper, Gail, 16—2&3:17
(*The Dream Keeper and Other Poems*, 16—7:8)
(Dunbar, Paul Laurence, 16—7:8)

E

(*An Early Childhood Curriculum for Teaching Children About Work*, 16—2&3:20; 16—4:9)
"Education for Blacks in South Africa: Fact vs. Fiction," 16—5&6:5
"Education in South Africa: Five Personal Accounts," 16—5&6:16
(Egypt, Ophelia Settle, 16—7:6)
Elizabeth Jones: Emergency, 16—5&6:36
(*Embers: Stories for a Changing World*, 16—8:9)
Enderle, Judith, 16—5&6:36
Engelbrecht, Pat, 16—4:21
Enloe, Cynthia, 16—7:21
Equal Chance, 16—8:23
Equal Housework, 16—8:23
Equal Pay, 16—8:23
Equal Play, 16—8:23
Equal Promises, 16—8:23
Erdich, Louise, 16—7:22
Erdoes, Richard, 16—7:20
"Exploring Sexual Orientation," 16—4:16

F

"Fact Sheet on South Africa," 16—5&6:28
(*Fact Sheets on Institutional Racism*, 16—8:9)
(*Fact Sheets on Institutional Sexism*, 16—8:9)
(Fannie Lou Hamer, 16—7:6)
(Fast Sam, Cool Clyde, and Stuff, 16—7:6)
(Faulkner, William J., 16—7:5)

Feelings, Muriel, 16—4:14
(Feelings, Muriel, 16—7:5)
Feelings, Tom, 16—4:14; 16—7:8
(Feelings, Tom, 16—7:4; 16—7:5)
Feldman, Lynne, 16—2&3:24
(Ferris, Christine King, 16—8:6)
Ferro, Marc, 16—7:21
Fire! Fire! 16—4:14
(First, Ruth, 16—5&6:27)
(Floyd, Errol, 16—7:7)
"For Sale: Stereotyped Images," 16—4:15
(*For Their Triumphs and for Their Tears: Women in Apartheid South Africa*, 16—5&6:27)
(Ford, George, 16—7:6)
Fox, Mary Virginia, 16—7:18
Fox, John, 16—2&3:25
The Fragile Flag, 16—8:20
Franco, Marjorie, 16—2&3:25
(*Frederick Douglass: Slave-Fighter-Freeman*, 16—7:6)
(*The Freedom Ship of Robert Smalls*, 16—7:6)
Friedman, Ina, 16—2&3:26
"From Lemonade Stands to Wall Street: Children's Books' Messages about the Economy," 16—2&3:4
(*From Protest to Challenge: A Documentary History of African Politics in South Africa 1882-1964*, 16—5&6:27)

G

Gay, Gloria M., 16—2&3:29
German, Don, 16—2&3:24
Gibbons, Gail, 16—2&3:26; 16—4:14
Goble, Paul, 16—1:8
(*God's Trombones*, 16—7:8)
(*Golden Slippers*, 16—7:8)
Goodman, Jan, 16—2&3:4; 16—2&3:10
Gordon, Leonore, 16—4:4
Grace, 16—1:9
(Graham, Shirley, 16—7:5; 16—7:6)
Grandparents: A Special Kind of Love, 16—8:21
Gray, Patsey, 16—5&6:37
(*Great Gittin' Up Morning*, 16—7:6)
(*Great Negroes Past and Present*, 16—7:6)
Greenberg, Jan, 16—8:21
Greene, Constance, 16—2&3:27
(Greenfield, Eloise, 16—7:5; 16—7:6; 16—7:7; 16—7:8)
Griffiths, Barbara K., 16—2&3:29
"Guidelines for Choosing Books on African American Themes," 16—7:9
(*Guidelines for Selecting Bias-Free Textbooks and Storybooks*, 16—8:9)
Guy, Rosa, 16—8:16

H

Hafner, Marylin, 16—1:7
The Half-Birthday Party, 16—2&3:27
Hamilton, Virginia, 16—4:19
(Hamilton, Virginia, 16—7:7)
Hanckel, Frances, 16—4:16
The Handy Girls Can Fix It! 16—4:20
(*Harriet Tubman: Conductor on the Underground Railroad*, 16—7:6)
Hartmann, Paul, 16—5&6:10
(*The Heart Man: Dr. Daniel Hale Williams*, 16—7:6)
(Henderson, Ian, 16—5&6:27)

Henry's Tower, 16—2&3:24; 16—7:22 [Letter from author]
Hesselbein, Frances, 16—7:3
Hiawatha's Childhood, 16—5&6:38
Highwater, Jamake, 16—8:18
(*Honey, I Love*, 16—7:8)
(*Hope and Suffering*, 16—5&6:27)
Hope, Marjorie, 16—7:21
Horwitz, Joshua, 16—4:18
House, Amelia, 16—5&6:16
(*The House of Dies Drear!* 16—7:6)
How My Parents Learned to Eat, 16—2&3:26
Howard, Ellen, 16—1:7
Howard, M. William, Jr., 16—2&3:3; 16—8:7
(Hughes, Langston, 16—7:8)
(*The Hundred Penny Box*, 16—7:6)
Hunter, Kristin, 16—7:8

I

I Can/Can You? [series], 16—1:7
(*I Greet the Dawn*, 16—7:8)
I Know How You Feel, Because This Happened to Me: A Handbook for Kids with a Parent in Prison, 16—7:16
I'm Not Your Other Half, 16—4:19
(*Images of Ourselves*, 16—8:20)
In Kindling Flame: The Story of Hannah Senesh, 1921-1944, 16—7:20
In the Shadow of the Wind, 16—8:17
In the Year of the Boar and Jackie Robinson, 16—4:18
"Index to Volume 15 of the *Bulletin*," 16—1:10
(International Defense and Aid Fund for Southern Africa, 16—5&6:27)
Isabelle Shows Her Stuff, 16—2&3:27
It's an Aardvark-Eat-Turtle World, 16—8:18

J

(Jackson, Jesse, 16—7:6)
(*Jambo Means Hello: Swahili Alphabet Book*, 16—7:5)
(James Weldon Johnson, 16—7:6)
(*Jean Baptiste Pointe De Sable, Founder of Chicago*, 16—7:6)
Johnson, Deborah, 16—2&3:29
Johnson, Enola, 16—4:20
(Johnson, Harper, 16—7:6)
(Johnson, James Weldon, 16—7:8)
Jonas, Ann, 16—1:7
(Jones, Pattie Ridley, 16—7:5)
(Jordan, June, 16—7:6; 16—7:8)
Josey, E.J., 16—1:3
Julee [author], 16—4:14; 16—7:17

K

Kahn, Judith, 16—2&3:29
Kahn, Peggy, 16—4:20
Kaiser, Ward L., 16—1:5; 16—4:3
(Karis, Thomas, 16—5&6:27)
Katzen, May, 16—5&6:10
Kelley, True, 16—1:8; 16—4:14
(Kellogg, Steven, 16—7:6)
(Killens, John O., 16—7:6)
(King, Martin Luther, Jr., 16—8:6; 16—8:9)
(*The Knee-High Man and Other Tales*, 16—7:5)
Knudson, R.R., 16—7:18
Koch, Patricia Barthallow, 16—4:16
Kumalo, Dumisani, 16—5&6:19

L

(Langston Hughes, *American Poet*, 16—7:6)
 Langton, Jane, 16—8:20
 Lasky, Kathryn, 16—1:7
 Le Cain, Errol, 16—5&6:38
Legend Days, 16—8:18
 Lens, Sidney, 16—7:16
 LeShan, Eda, 16—8:21
 Lester, Joan, 16—2&3:3
 (Lester, Julius, 16—7:4; 16—7:5)
 (Let My People Go, 16—5&6:27)
 (Let the Circle Be Unbroken, 16—7:6)
 Levitin, Sonia, 16—8:17
 "Liberation Bookstore: A Community Institution,"
 16—7:14
Life. Is. Not. Fair., 16—8:19
 (Listen for the Fig Tree, 16—7:7)
 (Little, Lessie Jones, 16—7:5)
A Little Love, 16—4:19
 "The Long Struggle for Change," 16—5&6:22
 Longfellow, Henry Wadsworth, 16—5&6:38
 Lord, Bette Bao, 16—4:18
 (The Lost Zoo, 16—7:8)
 (Lou, Joseph, 16—7:8)
Love in a Different Key, 16—2&3:25
Love Medicine, 16—7:22
 (Luthuli, Albert, 16—5&6:27)

M

Mac see also Mc
 MacGregor, Molly Murphy, 16—7:3
 Macozoma, Sakumzi, 16—5&6:16
 (The Magical Adventures of Pretty Pearl, 16—
 7:7)
 (Magubane, Peter, 16—7:5)
 Mai, Vo-Dinh, 16—8:20
 (Make a Joyful Noise Unto the Lord! The Life of
 Mahalia Jackson, Queen of Gospel Singers,
 16—7:6)
 (Man of Christian Action, Canon John Collins,
 the Man and His Work, 16—5&6:27)
 Mark, Michael, 16—2&3:26
 (Martin Luther King, Jr., 16—8:5)
 (Martin Luther King, Jr.: A Document-
 ary...Montgomery to Memphis, 16—8:6)
 (Martin Luther King, Jr.: A Man to Remember,
 16—8:5)
 (Martin Luther King, Jr.: His Life and Dream,
 16—8:6)
 (Martin Luther King, The Man Who Climbed the
 Mountain, 16—8:5)
Mask, 16—4:22
 (Mathis, Sharon Bell, 16—7:6; 16—7:7)
 Matthews, Gwyneth Ferguson, 16—8:19
Mattie's Money Tree, 16—2&3:24
 Mc see also Mac
 McCully, Emily A., 16—4:14
 McGinnis, James, 16—2&3:29
 (McKissack, Patricia, 16—8:5)
 (McPhee, Penelope, 16—8:6)
 Meltzer, Milton, 16—4:19
 (Meriwether, Louise, 16—7:5; 16—7:6)
 Mitchell, Joyce Slayton, 16—1:8; 16—4:14
 Moeri, Louise, 16—4:21
Moja Means One: Swahili Counting Book, 16—
 4:14
(Moja Means One: Swahili Counting Book, 16—
 7:5)
 (Moore, Carmen, 16—7:6)
 Moore, Melinda, 16—2&3:24

Motown and Didi, 16—8:19
 (Multicultural Project for Communication and
 Education, 16—2&3:20)
 (The Multicultural Project for Communication
 and Education, 16—4:9)
My Favorite Place, 16—2&3:26
My Mommy Makes Money, 16—1:8; 16—4:14
My Special Best Words, 16—4:14
My Street's a Morning Cool Street, 16—4:14
 (Myers, Walter Dean, 16—7:6)
 Myers, Walter Dean, 16—7:7; 16—8:19

N

National Coalition of Advocates for Students,
 16—2&3:28
 Ness, Evalene, 16—4:14
 "New Global Map Presents Accurate
 Worldview," 16—1:5
New Road! 16—2&3:26; 16—4:14
Night Markets: Bringing Food to the City, 16—
 4:18
 Nkomo, Mokubung, 16—5&6; 16—5&6:5; 16—
 5&6:14; 16—5&6:31
No Hurting, 16—8:23
No Touching, 16—8:23
Nobody's Baby Now, 16—1:9

O

Olsen, Laurie, 16—2&3:24
 (100 Years of Negro Freedom, 16—7:4)
 (117 Days, 16—5&6:27)
 Ortiz, Alfonso, 16—7:20
*Our Future at Stake: A Teenager's Guide to
 Stopping the Nuclear Arms Race*, 16—2&3:24
 (The Ox of the Wonderful Horns and Other Afri-
 can Folktales, 16—7:5)

P

Paley, Vivian Gussin, 16—2&3:29
Paris, Pee Wee, and Big Dog, 16—8:16
 Parish, Peggy, 16—1:7
 (Paulsen, Gary, 16—8:5)
The Peach Tree, 16—2&3:27
 Perske, Robert, 16—5&6:37
 "Perspectives on Teaching about South Africa,"
 16—5&6:32
 (Petry, Ann, 16—7:6; 16—7:7)
 Pettingill, Ondre, 16—5&6:37
 Pike, Norman, 16—2&3:27
 (Pinkney, Jerry, 16—7:4; 16—7:5; 16—7:7)
 (Pinto, Ralph, 16—7:5)
 (Pioneers in Protest, 16—7:6)
 (Playtime in Africa, 16—7:5)
 Pomerantz, Charlotte, 16—2&3:27
Prank, 16—1:7
The Promise of Moonstone, 16—4:21

Back Issues Available

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 still available; single back issues are \$2.95
 each, double issues are \$3.95 each **prepaid**.
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 is \$10; single-year indexes for Volume 14
 and for Volume 15 are \$3.95 and \$2.95 re-
 spectively. (All orders must be prepaid or
 accompanied by a purchase order.)

*Protection or Equality: Women's Rights in the
 U.S. Labor Force*, 16—4:22
 Provensen, Alice, 16—7:18
 Provensen, Martin, 16—7:18

Q

Quicke, John, 16—7:21
*The Quiet Rebels: The Story of the Quakers in
 America*, 16—5&6:36
The Quilt, 16—1:7

R

Randolph, Brenda, 16—5&6; 16—5&6:22
 (Ray Charles, 16—7:6)
 "Resources" [bookstores and publishers
 specializing in African American themes], 16—
 7:15
Revolution in Central America, 16—7:16
 Roger, David [misprinted listing for Rosen,
 David H.]
 (Roll of Thunder, 16—7:7)
 Rosamilia, Patricia, 16—7:17
 Rosen, David H., 16—2&3:24; 16—7:22 [letter
 from]
 Rosenkrantz, Louise, 16—7:16
The Runner, 16—8:16

S

Sally Ride, *America's First Woman in Space*,
 16—7:19
 Sargent, Susan, 16—2&3:26
 (Sarton, May, 16—1:9)
Saturday Night Is Papa Night, 16—4:14
 (Saturday's Child: 36 Women Talk About Their
 Jobs, 16—4:4)
 Say, Allen, 16—2&3:26
The Secret Worry, 16—7:17
 (Seed, Suzanne, 16—4:4)
The Serpent's Children, 16—7:19
 (Sewell, Floyd, 16—7:6; 16—8:5)
 (Sewell, Helen, 16—7:8)
 (Sharon, Henrietta Bruce, 16—7:8)
 (Shawn Goes to School, 16—7:7)
 (She Come Bringing Me That Little Baby Girl,
 16—7:7)
 (Shimin, Symeon, 16—7:6)
*Show Me No Mercy: A Compelling Story of Re-
 markable Courage*, 16—5&6:37
 Simpson, Angela R., 16—7:12
 Sims, Rudine, 16—7:4
Skin Deep, 16—8:23
 Skorpen, Liesel Moak, 16—1:9
Smile Like a Plastic Daisy, 16—8:17
 Smith, Marilyn M., 16—4:3
 (Solbert, Ronnie, 16—7:8)
Solidarity with the People of Nicaragua, 16—
 2&3:29
 (Somebody's Angel Child: The Story of Bessie
 Smith, 16—7:6)
 (Song of the Trees, 16—7:7)
 Sonneborn, Ruth A., 16—4:14
 "South Africa Must Be Free!" [CIBC Editorial],
 16—5&6:4
*The South African Churches in a Revolutionary
 Situation*, 16—7:21
 "The South African Library System—Unequal
 Funding, Unequal Service," 16—5&6:14
Special Needs Bibliography, 16—2&3:29

Steptoe, John, 16—4:14
 (Steptoe, John, 16—7:7)
 (*Stereotypes, Distortions, and Omissions in U.S. History Textbooks*, 16—8:9)
 Stevie, 16—4:14
 (Stevie, 16—7:7)
 (*The Story of Phillis Wheatley*, 16—7:6)
 (*Stride Toward Freedom*, 16—8:9)
 Strikemakers and Strikebreakers, 16—7:16
 (*The Sun Will Rise: Statements from the Dock by Southern African Political Prisoners*, 16—5&6:27)
 Surat, Michele Maria, 16—8:20
 Surrogate Sister, 16—5&6:36
 Susan B. Anthony, 16—5&6:38
 (Sutherland, Efua, 16—7:5)

T

(Taylor, Mildred, 16—7:6; 16—7:7)
 Taylor, Mildred D., 16—7:8
 "Teaching about Martin Luther King, Jr.: To What End?" 16—8:9
 "Teaching Pre-Schoolers About Work—A Complex Task," 16—4:9
 (Terkel, Studs, 16—4:4)
 Tessler, Stephanie Gordon, 16—5&6:36
 "'That's Not Fair!': Fourth Graders Tackle the U.S. Economy," 16—2&3:10
 (Theis, Dan, 16—8:5)
 (The Third Gift, 16—7:5)
 Thomas, Ianthe, 16—4:14
The Tipi: A Center of Native American Life, 16—2&3:25
 (*Tituba of Salem Village*, 16—7:7)
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty, 16—4:23
To Be a Leader: Skills in Group Leadership for Teenagers, 16—2&3:29
 (*To Be a Slave*, 16—7:4)
 (*To Honour Women's Day, Profiles of Leading*

Women in the South African and Namibian Struggles, 16—5&6:27)
 Toba, 16—2&3:26
 (*Torture in South Africa*, 16—5&6:27)
 Town and Country, 16—7:18
 Turn Homeward, Hannalee, 16—1:8
 (Tutu, Desmond, 16—5&6:27)
 "20th Anniversary Year: A Message from the President of CIBC," 16—1:3
 "20th Anniversary Year," 16—2&3:3
 "20th Anniversary Year," 16—4:3
 "20th Anniversary Year," 16—5&6:3
 "20th Anniversary Year," 16—7:3

U

(*Unity in Action, a Photographic History of the ANC, South Africa 1912–1982*, 16—5&6:27)
 (*Unlearning "Indian" Stereotypes*, 16—8:9)
The Use and Abuse of History or How the Past Is Taught, 16—7:21

V

(*Violence, the Ku Klux Klan and The Struggle for Equality. An Informational and Instructional Kit*, 16—8:9)
Voices from the Shadows: Women with Disabilities Speak Out, 16—8:19
 Voight, Cynthia, 16—8:16

W

Waldman, Neil, 16—2&3:26
 (Walker, Alice, 16—7:6)
 (Walker, Cheryl, 16—5&6:27)
 Wallace, Ian, 16—8:16
 Wallace-Brodeur, Ruth, 16—4:20
 Wallin, Luke, 16—8:17
 (*A Way of Love, A Way of Life*, 16—4:16)
 (*W.E.B. DuBois: A Biography*, 16—7:6)

(Wenning, Jessie, 16—2&3:20; 16—4:9)
We're Not Just Talking Sex: A Leader's Guide for Teen Sex Education, 16—2&3:29
What Kind of Man? 16—8:23
 (*What Manner of Man: A Biography of Martin Luther King, Jr. 1929–1968*, 16—8:6)
 (*Where Does the Day Go?* 16—7:7)
 Whitlock, Katherine, 16—2&3:29
 (Who Look At Me, 16—7:8)
 "Whose History? Black and White in South African History Textbooks," 16—5&6:10
 (*Why We Can't Wait*, 16—8:9)
 (Williams, Albert, 16—7:6)
 Williams, Charles T., 16—1:3
Willie Blows a Mean Horn, 16—4:14
 (Wilson, Beth P., 16—8:5)
 Wilson, Geraldine L., 16—4:9; 16—4:14
 (*Window Wishing*, 16—7:7)
 (*Winning "Justice for All": A Social Studies/Language Arts Curriculum*, 16—8:9)
 (Winslow, Eugene, 16—7:6)
 Wirt, Donna Aron, 16—2&3:26
 Wolfe, Leslie R., 16—2&3:3
 (*Women and Resistance in South Africa*, 16—5&6:27)
Women Astronauts Aboard the Space Shuttle, 16—7:18
 (*Word Is Out*, 16—4:16)
 (*Working*, 16—4:4)
 "Working People' Curriculum Examines the World of Work," 16—4:4
 (Wortis, Sheli, 16—2&3:20; 16—4:9)

XYZ

(Yarbrough, Camille, 16—7:6)
 Yep, Laurence, 16—7:19
 Young, James, 16—7:21
 Yue, Charlotte, 16—2&3:25
 Yue, David, 16—2&3:25
Zan Hagen's Marathon, 16—7:18
 (Zeely, 16—7:7)

Subject Headings List

ABC's see LANGUAGE ARTS AND LITERACY
 Abuse see VIOLENCE, several subdivisions
 ACTIVITIES
 ACTIVITIES—CURRICULA AND DISCUSSION GUIDES
 ACTIVITIES—WORKSHOPS, CONFERENCES AND
 TRAINING
 AFRICA
 Africa—Azania see AFRICA—SOUTH AFRICA
 AFRICA—EAST AFRICA
 AFRICA—SOUTH AFRICA
 African Americans see BLACK AMERICANS
 Alphabet Books see LANGUAGE ARTS AND LITERACY
 American Indians see NATIVE AMERICANS
 AMERASIANS
 Anthony, Susan B. see BIOGRAPHIES
 Anti-Nuclear Movement see NUCLEAR POWER/ANTI-NU-
 CLEAR MOVEMENT; WAR AND PEACE
 Anti-Semitism see JEWISH OPPRESSION AND JEWISH
 RESISTANCE
 Apache People see NATIVE AMERICANS—APACHE
 PEOPLE
 Apartheid see AFRICA—SOUTH AFRICA
 Armed Forces see WAR AND PEACE, several subdivisions
 and WOMEN AND GIRLS—THE MILITARY
 ARTS—MUSIC
 ARTS—THEATER ARTS
 Arts—Visual see ACTIVITIES
 ASIA—CHINA
 ASIA—JAPAN
 ASIAN AMERICANS
 ASIAN AMERICANS—CHINESE AMERICANS
 ASIAN AMERICANS—VIETNAMESE AMERICANS
 Asians in South Africa see AFRICA—SOUTH AFRICA
 Astronauts see SCIENCES—SPACE SCIENCE
 Audio-Visual Materials see MEDIA
 Azania see AFRICA—SOUTH AFRICA

Banking see ECONOMICS
 Battered Women see VIOLENCE—WOMAN-BATTERING
 Bibliographies see RESOURCE LISTS AND BIBLIOG-
 RAPHIES
 BIOGRAPHIES
 BIOGRAPHIES—COLLECTIVE BIOGRAPHIES
 Biracial Families see RELATIONSHIPS—FAMILIES, IN-
 TERRACIAL/INTERCULTURAL
 Birthdays see HOLIDAYS—BIRTHDAYS
 BLACK AMERICANS
 Blindness see DISABILITIES AND DIFFERENCES FROM
 "NORMS"—VISUAL IMPAIRMENTS
 Book Selection see SELECTION OF MATERIALS
 BOOKSTORES
 Brothers see RELATIONSHIPS—SIBLINGS
 Business see BOOKSTORES; ECONOMICS; PUB-
 LISHERS; WORK OUTSIDE THE HOME
 Capitalism see ECONOMICS
 Careers see WORK
 CARIBBEAN
 CARIBBEAN—PUERTO RICO
 Central America see LATIN AMERICA—CENTRAL AMER-
 ICA
 Cerebral Palsy see DISABILITIES AND DIFFERENCES
 FROM "NORMS"—CEREBRAL PALSY
 Chambers, Bradford see COUNCIL ON INTERRACIAL
 BOOKS FOR CHILDREN
 CHECKLISTS AND GUIDELINES
 Child Abuse see VIOLENCE—CHILD ABUSE
 Child Development see RELATIONSHIPS—CHILD DE-
 VELOPMENT
 Childcare see EARLY CHILDHOOD EDUCATION
 China see ASIA—CHINA
 Chinese Americans see ASIAN AMERICANS—CHINESE
 AMERICANS
 Chinese New Year see HOLIDAYS—CHINESE NEW
 YEAR
 Chippewa People see NATIVE AMERICANS—CHIP-
 PEWA PEOPLE
 Christian Churches see RELIGIOUS, SPIRITUAL AND
 PHILOSOPHICAL TEACHINGS—CHRISTIAN
 CHURCHES
 Churches see RELIGIOUS, SPIRITUAL AND

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- PHILOSOPHICAL TEACHINGS
- CIBC see COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN
- CITY AND TOWN LIFE
- Civil War—United States see WAR AND PEACE—U.S. CIVIL WAR
- CLASSISM AND ANTI-CLASSIST MATERIALS
- Coloring Books see ACTIVITIES
- Communism see ECONOMICS
- COMPETITION, COOPERATION AND PROBLEM SOLVING
- Conferences see ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING
- Cooperation see COMPETITION, COOPERATION AND PROBLEM SOLVING
- COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN
- COUNTRY LIFE
- Craniodiaphyseal Dyslasia see DISABILITIES AND DIFFERENCES FROM “NORMS”—PHYSICAL DISABILITIES
- CRIME
- Creek People see NATIVE AMERICANS—CREEK PEOPLE
- Curricula see ACTIVITIES—CURRICULA AND DISCUSSION GUIDES
- DISABILITIES AND DIFFERENCES FROM “NORMS”
- Disabilities and Differences from “Norms”—Blindness see DISABILITIES AND DIFFERENCES FROM “NORMS”—VISUAL IMPAIRMENTS
- DISABILITIES AND DIFFERENCES FROM “NORMS”—CEREBRAL PALSY
- DISABILITIES AND DIFFERENCES FROM “NORMS”—DEVELOPMENTAL DISABILITIES
- Disabilities and Differences from “Norms”—Down’s Syndrome see DISABILITIES AND DIFFERENCES FROM “NORMS”—DEVELOPMENTAL DISABILITIES
- DISABILITIES AND DIFFERENCES FROM “NORMS”—MENTAL/EMOTIONAL/BEHAVIORAL CONCERNS
- Disabilities and Differences from “Norms”—Mental Retardation see DISABILITIES—DEVELOPMENTAL DISABILITIES
- DISABILITIES AND DIFFERENCES FROM “NORMS”—MOBILITY IMPAIRMENTS
- DISABILITIES AND DIFFERENCES FROM “NORMS”—PHYSICAL DISABILITIES
- DISABILITIES AND DIFFERENCES FROM “NORMS”—VISUAL IMPAIRMENTS
- Discussion Guides see ACTIVITIES—CURRICULA AND DISCUSSION GUIDES
- Down’s Syndrome see DISABILITIES—DEVELOPMENTAL DISABILITIES
- Drama see ARTS—THEATER ARTS
- EARLY CHILDHOOD EDUCATION
- East Africa see AFRICA—EAST AFRICA
- ECOLOGY
- ECONOMICS
- EDUCATION
- El Salvador see LATIN AMERICA—CENTRAL AMERICA
- Emotional Concerns see DISABILITIES AND DIFFERENCES FROM “NORMS”—MENTAL/EMOTIONAL/BEHAVIORAL CONCERNS
- Environment see ECOLOGY
- Eurasians see AMERASIANS
- EUROPE—POLAND
- EUROPEAN AMERICANS—POLITICAL AND SOCIAL ACTIVISTS
- Families see RELATIONSHIPS—FAMILIES
- Families, Interracial/Intercultural see RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL
- Families, Relationships and Emotions (former subject heading) see RELATIONSHIPS
- Fiji see OCEANIA—FIJI
- Films see MEDIA—FILMS
- Filmstrips see MEDIA—FILMSTRIPS
- Friends, The see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—CHRISTIAN CHURCHES
- Friendship see RELATIONSHIPS, several subdivisions
- GAY MALES
- Girls see WOMEN AND GIRLS
- Grandparents/Grandchildren see RELATIONSHIPS—GRANDPARENTS/GRANDCHILDREN
- Guidelines see CHECKLISTS AND GUIDELINES
- HEALTH
- Hispanic Americans see LATINAS AND LATINOS
- HISTORY
- History Textbooks see TEXTBOOKS
- HOLIDAYS—BIRTHDAYS
- HOLIDAYS—CHINESE NEW YEAR
- Holidays—Martin Luther King, Jr.’s Birthday see KING, MARTIN LUTHER, JR.
- Holocaust, Jewish see JEWISH OPPRESSION AND JEWISH RESISTANCE
- HOMOPHOBIA/HETEROSEXISM/LESBIAN AND GAY LIBERATION
- Homosexuality see GAY MALES; HOMOPHOBIA; WOMEN AND GIRLS—LESBIANS
- Hospitals see HEALTH
- Indians, American see NATIVE AMERICANS
- Indians in South Africa see AFRICA—SOUTH AFRICA
- Interracial Families and Friendships see RELATIONSHIPS, several subcategories
- Jail see PRISONS
- Japan see ASIA—JAPAN
- JEWISH AMERICANS
- Jewish Holocaust see JEWISH OPPRESSION AND JEWISH RESISTANCE
- JEWISH OPPRESSION AND JEWISH RESISTANCE
- JEWS IN EUROPE
- Jobs see WORK
- KING, MARTIN LUTHER, JR.
- LABOR HISTORY/LABOR MOVEMENT
- LANGUAGE ARTS AND LITERACY
- Latin America see also CARIBBEAN; LATINAS AND LATINOS
- Latin America—El Salvador see LATIN AMERICA—CENTRAL AMERICA
- LATIN AMERICA—CENTRAL AMERICA
- LATIN AMERICA—NICARAGUA
- LATINAS AND LATINOS
- Legends see MYTHS AND LEGENDS
- Lesbians see HOMOPHOBIA; WOMEN AND GIRLS—LESBIANS

Lesson Plans see ACTIVITIES—CURRICULA AND DISCUSSION GUIDES
 Liberation Bookstore see BOOKSTORES
 LIBRARIES
 Love see RELATIONSHIPS—FRIENDSHIP AND LOVE
 MAPS
 Marathon Races see SPORTS
 MATHEMATICS
 MEDIA—FILMS
 MEDIA—FILMSTRIPS
 MEDIA—SLIDESHOWS
 MEDIA—VIDEO MATERIALS
 Medicine see HEALTH
 Mental Health Issues see DISABILITIES AND DIFFERENCES FROM “NORMS”—EMOTIONAL/BEHAVIORAL/MENTAL CONCERNS
 Mental Retardation see DISABILITIES AND DIFFERENCES FROM “NORMS”—DEVELOPMENTAL DISABILITIES
 Militarism and The Military see WAR AND PEACE, several categories and WOMEN AND GIRLS—THE MILITARY
 Mixed Families see RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL
 Mobility Impairments see DISABILITIES AND DIFFERENCES FROM “NORMS”—MOBILITY IMPAIRMENTS
 Mohawk People see NATIVE AMERICANS—MOHAWK PEOPLE
 Money see ECONOMICS
 Mulzac, Una see BOOKSTORES
 MUSEUMS
 Music see ARTS—MUSIC
 MYTHS AND LEGENDS—NATIVE AMERICAN
 Namibia see AFRICA—NAMIBIA
 NATIVE AMERICANS
 NATIVE AMERICANS—APACHE PEOPLE
 NATIVE AMERICANS—CHIPPEWA PEOPLE
 NATIVE AMERICANS—CREEK PEOPLE
 NATIVE AMERICANS—MOHAWK PEOPLE
 NATIVE AMERICANS—PLAINS INDIANS
 Nature see ECOLOGY
 Nicaragua see LATIN AMERICA—NICARAGUA
 Nonviolence see VIOLENCE—NONVIOLENCE
 Nuclear Issues see NUCLEAR POWER; WAR AND PEACE
 NUCLEAR POWER/ANTI-NUCLEAR MOVEMENT
 Nursing see HEALTH
 Occupations see WORK
 OCEANIA—FIJI
 OLDER PEOPLE
 Pacific Ocean Islands see OCEANIA
 Peace see WAR AND PEACE
 Peters Projection World Map see MAPS
 Philosophical Teachings see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS
 Physical Disabilities see DISABILITIES—several categories including MOBILITY IMPAIRMENTS
 Plains Indians see NATIVE AMERICANS—PLAINS INDIANS
 Plays see ARTS—THEATER ARTS
 POETRY AND RHYME
 Poland see EUROPE—POLAND

Political and Social Activists see titles under particular groups of people, particularly non-fiction titles
 PREGNANCY AND RELATED ISSUES
 PREGNANCY AND TEENAGERS
 Preschool see EARLY CHILDHOOD EDUCATION
 PRISONS AND RELATED ISSUES
 Psychotherapy see DISABILITIES AND DIFFERENCES FROM “NORMS”—MENTAL/EMOTIONAL/BEHAVIORAL CONCERNS
 PUBLISHERS
 Puerto Rico see CARIBBEAN—PUERTO RICO
 Quakers, The see RELIGIOUS, PHILOSOPHICAL AND SPIRITUAL TEACHINGS—CHRISTIAN DENOMINATIONS
 RACISM AND ANTI-RACIST MATERIALS
 Rainbow Families see RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL
 Reference Materials see MAPS
 RELATIONSHIPS—CHILD DEVELOPMENT
 RELATIONSHIPS—FAMILIES
 RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL
 RELATIONSHIPS—FRIENDSHIP AND LOVE
 RELATIONSHIPS—FRIENDSHIP AND LOVE, INTERRACIAL/INTERCULTURAL
 RELATIONSHIPS—GRANDPARENTS/GRANDCHILDREN
 RELATIONSHIPS—SIBLINGS
 RELATIONSHIPS—SINGLE PARENT FAMILIES
 Relationships—Surrogate Motherhood see PREGNANCY AND RELATED ISSUES
 RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS see also MYTHS AND LEGENDS—NATIVE AMERICAN
 RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—CHRISTIAN DENOMINATIONS
 RESOURCE LISTS AND BIBLIOGRAPHIES
 Retardation see DISABILITIES AND DIFFERENCES FROM “NORMS”—DEVELOPMENTAL DISABILITIES
 Ride, Sally see BIOGRAPHIES
 Rhyme see POETRY AND RHYME
 Romance Novels see RELATIONSHIPS—FRIENDSHIP AND LOVE
 Running see SPORTS
 Rural Life see COUNTRY LIFE
 Schools see EDUCATION
 Science see ECOLOGY; SCIENCES—SPACE SCIENCE
 SCIENCES—SPACE SCIENCE
 SELECTION OF MATERIALS
 Senesh, Hannah see BIOGRAPHIES
 SEX AND SEXUALITY
 SEXISM AND ANTI-SEXIST MATERIALS
 Sexual Abuse of Children see VIOLENCE—CHILD ABUSE, SEXUAL
 Sexuality see SEX AND SEXUALITY
 Shoplifting see CRIME
 Siblings see RELATIONSHIPS—SIBLINGS
 Simpson, Angela R. see BOOKSTORES
 Single Parent Families see RELATIONSHIPS—SINGLE PARENT FAMILIES
 Sisters see RELATIONSHIPS—SIBLINGS
 Slide Shows see MEDIA—SLIDE SHOWS

SOCIAL JUSTICE

Social Studies see SOCIAL JUSTICE; also read through the Subject Headings List for other relevant headings

Socialism see ECONOMICS

Space Science see SCIENCES—SPACE SCIENCE

Spanish Americans see LATIN AMERICA; LATINAS AND LATINOS

Special Needs see DISABILITIES

Spiritual Teachings see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS

SPORTS

Stereotyping see particular forms of discrimination

Strikes see LABOR HISTORY/LABOR MOVEMENT

South Africa see AFRICA—SOUTH AFRICA

Surrogate Motherhood see PREGNANCY AND RELATED ISSUES

Teacher Training see ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING

Teen Pregnancy see HEALTH—PREGNANCY AND TEENAGERS

TEXTBOOKS

Theater see ARTS—THEATER ARTS

Therapy see DISABILITIES AND DIFFERENCES FROM "NORMS"—MENTAL/EMOTIONAL/BEHAVIORAL CONCERNS

Toddlers see RELATIONSHIPS—CHILD DEVELOPMENT

Track and Field see SPORTS

Training see ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING

The UnderCover Book Source see BOOKSTORES

Urban Life see CITY AND TOWN LIFE

Unions see LABOR HISTORY/LABOR MOVEMENT

United States—Civil War see WAR AND PEACE—U.S. CIVIL WAR

Video Materials see MEDIA—VIDEO MATERIALS

Vietnam War see WAR AND PEACE—VIETNAM/U.S. WAR

Vietnamese Americans see ASIAN AMERICANS—VIETNAMESE AMERICANS

VIOLENCE—CHILD ABUSE

VIOLENCE—CHILD ABUSE, SEXUAL

VIOLENCE—NONVIOLENCE

VIOLENCE—WOMAN-BATTERING

Visual Arts see ACTIVITIES

Viti see OCEANIA—FIJI

WAR AND PEACE—MILITARISM, NUCLEAR WEAPONS, PEACE AND JUSTICE

WAR AND PEACE—VIETNAM/U.S. WAR

WAR AND PEACE—U.S. CIVIL WAR

Woman-Battering see VIOLENCE—WOMAN-BATTERING

WOMEN AND GIRLS—AFRICA

WOMEN AND GIRLS—AMERASIANS

Women and Girls—Armed Forces see WOMEN AND GIRLS—THE MILITARY

WOMEN AND GIRLS—ASIAN AMERICANS

WOMEN AND GIRLS—BLACK AMERICANS

WOMEN AND GIRLS—DISABILITIES AND DIFFERENCES FROM "NORMS"

WOMEN AND GIRLS—EUROPE

WOMEN AND GIRLS—EUROPEAN AMERICANS

WOMEN AND GIRLS—JEWS IN EUROPE

WOMEN AND GIRLS—JEWISH AMERICANS

WOMEN AND GIRLS—LATINAS

WOMEN AND GIRLS—LESBIANS

WOMEN AND GIRLS—NATIVE AMERICANS [Cross check with subdivisions under NATIVE AMERICANS to identify particular Native American peoples.]

WOMEN AND GIRLS—OLDER WOMEN

WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS

WOMEN AND GIRLS—PREGNANCY AND TEENAGERS

WOMEN AND GIRLS—SPORTS

WOMEN AND GIRLS—THE MILITARY

WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

WOMEN AND GIRLS—WORK

WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS

WORK AT HOME

WORK OUTSIDE THE HOME

WORKING CLASS AND POOR PEOPLE see also LABOR HISTORY; WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS

Workshops see ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING

ACTIVITIES

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

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

PART II: Subject Bibliographic Index

Information on this portion of the Index appears in the Introduction that begins on page 12.

ACTIVITIES

Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr. ps +) 16—4:14; 16—7:17**

ACTIVITIES—CURRICULA AND DISCUSSIONS GUIDES

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**
"Children's Books on Martin Luther King, Jr. Offer a One-Dimensional View." B. Banfield. 16—8:3.

An Early Childhood Curriculum for Teaching Children about Work. J. Wenning and S. Wortis. [recommended but not reviewed] 16—2&3:20

"Exploring Sexual Orientation." P.B. Koch. 16—4:16

"Perspectives on Teaching about South Africa." W. Bigelow. 16—5&6:32

"Teaching about Martin Luther King, Jr.: To What End?" B. Banfield. 16—8:9

"Teaching Pre-Schoolers About Work—A Complex Task." G.L. Wilson. 16—4:9

"That's Not Fair!: Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

To Be a Leader: Skills in Group Leadership for Teenagers. K. Whitlock et al. (teenagers) 16—2&3:29**

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

We're Not Just Talking Sex: A Leader's Guide for Teen Sex Education. K. Whitlock et al. (adults) 16—2&3:29**

"Working People' Curriculum Examines the World of Work." L. Gordon. 16—4:4

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

ACTIVITIES—WORKSHOPS, CONFERENCES AND TRAINING

Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrips or slideshow 16—2&3:31; 16—7:23**

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 16—2&3:31; 16—7:23**

To Be a Leader: Skills in Group Leadership for Teenagers. K. Whitlock et al. (teenagers) 16—2&3:29**

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

AFRICA

"Books on African American Themes: A Recommended Book List." B. Banfield. 16—7:4
Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps +) 16—4:14; 16—7:17**

Back Issues Available

All issues of Volume 16 are still available; single back issues are \$2.95 each, double issues are \$3.95 each **prepaid**. A cumulative index covering Volume 7-13 is \$10; single-year indexes for Volume 14 and for Volume 15 are \$3.95 and \$2.95 respectively. (All orders must be prepaid or accompanied by a purchase order.)

AFRICA—EAST AFRICA

Moja Means One: Swahili Counting Book. M. Feelings. (gr ps) 16—4:14**

AFRICA—SOUTH AFRICA

"Anti-Apartheid Groups in South Africa." M. Nkomo. 16—5&6:31

"Children's Fiction in South Africa" [boxed note]. 16—5&6:11

Editorial: "South Africa Must Be Free!" 16—5&6:4

"Education for Blacks in South Africa: Fact vs. Fiction." M. Nkomo. 16—5&6:5

"Education in South Africa: Five Personal Accounts." S. Macozoma, A. House, Dinah, D. Kumalo, and V. Cherry. 16—5&6:16

"Fact Sheet on South Africa." 16—5&6:28

"The Long Struggle for Change" [brief biographies of South Africans]. 16—5&6:22

"Perspectives on Teaching about South Africa." W. Bigelow. 16—5&6:32

The South African Churches in a Revolutionary Situation. M. Hope and J. Young. (adults) 16—7:21**

"The South African Library System—Unequal Funding, Unequal Service." M. Nkomo. 16—5&6:14

SPECIAL DOUBLE ISSUE: South Africa. Guest Editor, Mokubung Nkomo; Associate Guest Editor, Brenda Randolph. 16—5&6

"Whose History? Black and White in South African History Textbooks." P. Hartmann and M. Katzen. 16—5&6:10

AMERASIANS

see also: WOMEN AND GIRLS—AMERASIANS

How My Parents Learned to Eat. I. Friedman. (gr K-3) fiction 16—2&3:26

ARTS—MUSIC

Willie Blows a Mean Horn. I. Thomas. (gr ps) fiction 16—4:14**

ARTS—THEATER ARTS

"Children's Books on Martin Luther King, Jr. Offer a One-Dimensional View." B. Banfield. 16—8:3

ASIA—CHINA

The Serpent's Children. L. Yep. (gr 7 +) fiction 16—7:19**

ASIA—JAPAN

How My Parents Learned to Eat. I. Friedman. (gr K-3) fiction 16—2&3:26

ASIAN AMERICANS

see also: AMERASIANS

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

ASIAN AMERICANS—CHINESE AMERICANS

Chin Chiang and the Dragon's Dance. I. Wallace. (gr ps-4) fiction 16—8:16

In the Year of the Boar and Jackie Robinson. B.B. Lord. (gr 4-7) fiction 16—4:18

ASIAN AMERICANS—VIETNAMESE AMERICANS

Angel Child, Dragon Child. M. M. Surat. (gr 1-3) fiction 16—8:20*

BIOGRAPHIES

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

[Anthony, Susan B.] *Susan B. Anthony*. I. Cooper. (gr 7 +) 16—5&6:38*

"Books on African American Themes: A Recommended Book List." B. Banfield. 16—7:4
[Ride, Sally] *Sally Ride, America's First Woman in Space*. C. Blacknall. (gr 3 +) 16—7:19**

[Senesh, Hannah] *In Kindling Flame: The Story of Hannah Senesh, 1921–1944*. L. Atkinson. (gr 6 +) 16—7:20*

Toba. M. Mark. (gr 4-6) 16—2&3:26**

BIOGRAPHIES—COLLECTIVE BIOGRAPHIES

"The Long Struggle for Change" [brief biographies of South Africans]. 16—5&6:22
Women Astronauts Aboard the Space Shuttle. M. V. Fox. (gr 7 +) 16—7:18

BLACK AMERICANS

see also: KING, MARTIN LUTHER, JR.; RACISM; SOCIAL JUSTICE; WOMEN AND GIRLS—BLACK AMERICANS

"Books on African American Themes: A Recommended Book List." B. Banfield. 16—7:4
Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps +) 16—4:14; 16—7:17**

"Changing the Status Quo: A North Carolina Bookstore Meets the Needs of the Black Community." A. R. Simpson. 16—7:12
Don't You Remember? L. Clifton. (gr ps) fiction 16—4:14**

Elizabeth Jones: Emergency. S. G. Tessler and J. Enderle. (gr 7 +) fiction 16—5&6:36
"For Sale: Stereotyped Images" [of Black people]. 16—4:15

"Guidelines for Choosing Books on African American Themes." B. Banfield. 16—7:9

It's an Aardvark-Eat-Turtle World. P. Danziger. (gr 7 +) fiction 16—8:18*
"Liberation Bookstore: A Community Institution." B. Banfield. 16—7:14

Life. Is. Not. Fair. G. W. Bargar. (gr 4-7) fiction 16—8:19

A Little Love. V. Hamilton. (gr 7 +) fiction 16—4:19*

Motown and Didi. W. D. Myers. (gr 8 +) fiction 16—8:19**

My Special Best Words. J. Steptoe. (gr ps) fiction 16—4:14**

Paris, Pee Wee, and Big Dog. R. Guy. (gr 5-8) fiction 16—8:16**

The Quilt. A. Jonas. (gr ps-3) fiction 16—1:7**

The Runner. C. Voight. (gr 9 +) fiction 16—8:16

Stevie. J. Steptoe. (gr ps) fiction 16—4:14**

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

Willie Blows a Mean Horn. I. Thomas. (gr ps) fiction 16—4:14**

BOOKSTORES

[Bookstores and Publishers specializing in Af-

rican American themes] "Resources." 16—7:15

"Changing the Status Quo: A North Carolina Bookstore Meets the Needs of the Black Community." A. R. Simpson. 16—7:12

"Liberation Bookstore: A Community Institution." B. Banfield. 16—7:14

CARIBBEAN

Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps +) 16—4:14; 16—7:17**

CARIBBEAN—PUERTO RICO

Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps +) 16—4:14; 16—7:17**

CHECKLIST AND GUIDELINES

"Guidelines for Choosing Books on African American Themes." B. Banfield. 16—7:9

CITY AND TOWN LIFE

My Street's a Morning Cool Street. I. Thomas. (gr ps) fiction 16—4:14**

Night Markets: Bringing Food to the City. J. Horwitz. (gr 3-7) 16—4:18*

Town & Country. A. Provensen and M. Provensen. (gr ps-3) 16—7:18

CLASSISM AND ANTI-CLASSIST MATERIALS

see also: WORK; WORKING CLASS AND POOR PEOPLE

"A Child's Eyeview of the U.S. Economy: Some Interviews." G. Draper. 16—2&3:17

"From Lemonade Stands to Wall Street: Children's Books' Messages about the Economy." [Includes an annotated bibliography.] J. Goodman. 16—2&3:4

"That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

COMPETITION, COOPERATION AND PROBLEM SOLVING

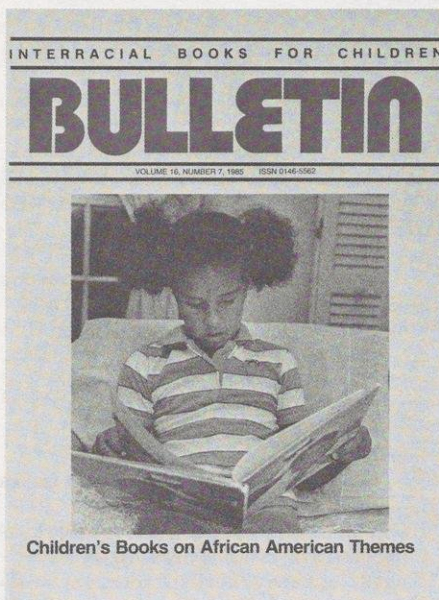
Zan Hagen's Marathon. R.R. Knudson. (gr 5 +) fiction 16—7:18*

COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN

"CIBC Marks Twentieth Anniversary" [and commemorates the work of Bradford Chambers]. 16—8:14

"20th Anniversary Year." Messages from B. Banfield, E.J. Josey and C.T. Williams. 16—1:3

"20th Anniversary Year." Messages from D. Kuya, M. Froschl, B. Sprung and H. Dodson. 16—5&6:3



VOLUME 16, NO. 7

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

"20th Anniversary Year." Messages from G.C. Baker, M.M. Smith and W.L. Kaiser. 16—4:3
 "20th Anniversary Year." Messages from J. Lester, M.W. Howard and L.R. Wolfe. 16—2&3:3

"20th Anniversary Year." Messages from M.M. MacGregor, T.L. Baker and F. Hesselbein. 16—7:3

COUNTRY LIFE

In the Shadow of the Wind. L. Wallin. (gr 6+) historical fiction 16—8:17*

Town & Country. A. Provensen and M. Provensen. (gr ps-3) 16—7:18

CRIME

see also: PRISONS; VIOLENCE

Bye, Bye, Miss American Pie. J. Greenberg. (gr 8+) fiction 16—8:21

DISABILITIES AND DIFFERENCES FROM "NORMS"

see also: WOMEN AND GIRLS—DISABILITIES

Disability in Modern Children's Literature. J. Quicke. (adults) 16—7:21*

Special Needs Bibliography. B. K. Griffiths. (adults) 16—2&3:29

Voices from the Shadows: Women with Disabilities Speak Out. G.F. Matthews. (gr 10+) 16—8:19

DISABILITIES AND DIFFERENCES FROM "NORMS"—CEREBRAL PALSY

Circle of Giving. E. Howard. (gr 3-5) fiction 16—1:7

DISABILITIES AND DIFFERENCES FROM "NORMS"—DEVELOPMENTAL DISABILITIES

Show Me No Mercy: A Compelling Story of Remarkable Courage. R. Perske. (gr 8+) fiction 16—5&6:37

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

Henry's Tower. D.H. Rosen [misprinted in review as D. Roger]. (gr ps-3) fiction 16—2&3:24; 16—7:22 [letter from author]

Love in a Different Key. M. Franco. (gr 7+) fiction 16—2&3:25

The Secret Worry. E.P. Benedek. (gr 1-6) fiction 16—7:17

DISABILITIES AND DIFFERENCES FROM "NORMS"—MOBILITY IMPAIRMENTS

The Promise of Moonstone. P. Engebrecht. (gr 6+) fiction 16—4:21

Voices from the Shadows: Women with Disabilities Speak Out. G.F. Matthews. (gr 10+) 16—8:19

DISABILITIES AND DIFFERENCES FROM "NORMS"—PHYSICAL DISABILITIES

see also: DISABILITIES, several subcategories including MOBILITY IMPAIRMENTS.

Mask. (gr not specified) film 16—4:22

DISABILITIES AND DIFFERENCES FROM "NORMS"—VISUAL IMPAIRMENTS

My Favorite Place. S. Sargent and D.A. Wirt. (gr K-3) fiction 16—2&3:26**

Toba. M. Mark. (gr 4-6) biography 16—2&3:26**

EARLY CHILDHOOD EDUCATION

see also: RELATIONSHIPS—CHILD DEVELOPMENT

"Books to Teach About Work." G.L. Wilson. 16—4:14

Boys and Girls: Superheroes in the Doll Corner. V.G. Paley. (adults) 16—2&3:29

The Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps) 16—4:14; 16—7:17**

"Childcare Shapes the Future: Anti-Racist Strategies." CIBC. (adults) filmstrip or slideshow kit 16—2&3:31; 16—7:23**

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 16—2&3:31; 16—7:23**

An Early Childhood Curriculum for Teaching Children About Work. J. Wenning and S. Wortis. [recommended but not reviewed] 16—2&3:20

Stevie. J. Steptoe. (gr ps) fiction 16—4:14**

"Teaching Pre-Schoolers About Work—A Complex Task." G.L. Wilson. 16—4:9

ECOLOGY

The Peach Tree. N. Pike. (gr ps-3) 16—2&3:27

ECONOMICS

see also: CLASSISM; WORK AT HOME; WORK OUTSIDE THE HOME; WOMEN AND GIRLS—WORK

"A Child's Eyeview of the U.S. Economy: Some Interviews." G. Draper. 16—2&3:17

"From Lemonade Stands to Wall Street: Children's Books' Messages about the Economy." [Includes an annotated bibliography.] J. Goodman. 16—2&3:4

Mattie's Money Tree. D. German. (gr 1-4) fiction 16—2&3:4

SPECIAL DOUBLE ISSUE: Economic Issues. 16—2&3

"Teaching Pre-Schoolers About Work—A Complex Task." G.L. Wilson. 16—4:9

"That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

EDUCATION

see also: ACTIVITIES, several subdivisions; EARLY CHILDHOOD EDUCATION; LIBRARIES; TEXTBOOKS

Barrier to Excellence: Our Children at Risk. National Coalition of Advocates for Students. (adults) 16—2&3:28**

"Education for Blacks in South Africa: Fact vs. Fiction." M. Nkomo. 16—5&6:5

"Education in South Africa: Five Personal Accounts." S. Macozoma, A. House, Dinah, D. Kumalo, and V. Cherry. 16—5&6:16

EUROPE—POLAND

Toba. M. Mark. (gr 4-6) biography 16—2&3:26**

EUROPEAN AMERICANS—POLITICAL AND SOCIAL ACTIVISTS

see also: LABOR HISTORY

Susan B. Anthony. I. Cooper. (gr 7+) 16—5&6:38*

GAY MALES

see also: HOMOPHOBIA

The Boys on the Rock. J. Fox. (gr 7-12) fiction 16—2&3:25**

"Exploring Sexual Orientation." P.B. Koch. 16—4:16

HEALTH

Elizabeth Jones: Emergency. S.G. Tessler and J. Enderle. (gr 7+) fiction 16—5&6:36

HISTORY

see also: BIOGRAPHIES; LABOR HISTORY; TEXTBOOKS; and names of particular groups of people, forms of discrimination and/or geographic locations

The Use and Abuse of History or How the Past Is Taught. M. Ferro. (adults) 16—7:21*

HOLIDAYS—BIRTHDAYS

The Half-Birthday Party. C. Pomerantz. (gr 1-4) fiction 16—2&3:27**

HOLIDAYS—CHINESE NEW YEAR

Chin Chiang and the Dragon's Dance. I. Wallace. (gr ps-4) fiction 16—8:16

HOMOPHOBIA/HETEROSEXISM/LESBIAN AND GAY LIBERATION

The Boys on the Rock. J. Fox. (gr 7-12) fiction 16—2&3:25**

"Exploring Sexual Orientation." P.B. Koch. 16—4:16

JEWISH AMERICANS

see also: JEWISH OPPRESSION; WOMEN AND GIRLS—JEWISH AMERICANS

Nobody's Baby Now. C.L. Benjamin. (gr 5-8) fiction 16—1:9
Prank. K. Lasky. (gr 7+) fiction 16—1:7

JEWISH OPPRESSION AND JEWISH RESISTANCE

In Kindling Flame: The Story of Hannah Senesh, 1921-1944. L. Atkinson. (gr 6+) 16—7:20*
Prank. K. Lasky. (gr 7+) fiction 16—1:7

JEWS IN EUROPE

see also: WOMEN AND GIRLS—JEWS IN EUROPE

In Kindling Flame: The Story of Hannah Senesh, 1921-1944. L. Atkinson. (gr 6+) 16—7:20*
Toba. M. Mark. (gr 4-6) biography 16—2&3:26**

KING, MARTIN LUTHER, JR.

"Celebrating Martin Luther King, Jr." M.W. Howard, Jr. 16—8:7
 "Children's Books on Martin Luther King, Jr. Offer a One-Dimensional View." B. Banfield. 16—8:3
 "Teaching about Martin Luther King, Jr.: To What End?" B. Banfield. 16—8:9

LABOR HISTORY/LABOR MOVEMENT

Protection or Equality: Women's Rights in the U.S. Labor Force. (gr not specified) video 16—4:22*
Strikemakers and Strikebreakers. S. Lens. (gr 7-12) 16—7:16*

LANGUAGE ARTS AND LITERACY

see also: ARTS—THEATER ARTS

Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps+) 16—7:17**

LATIN AMERICA—CENTRAL AMERICA

see also: LATIN AMERICA—NICARAGUA

Revolution in Central America. G. A. Cheney. (gr 7+) 16—7:16

LATIN AMERICA—NICARAGUA

see also: LATIN AMERICA—CENTRAL AMERICA

Solidarity with the People of Nicaragua. J. McGinnis. (adults) 16—2&3:29**

LATINAS AND LATINOS

Saturday Night Is Papa Night. R. A. Sonneborn. (gr ps) fiction 16—4:14*
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

LIBRARIES

Alternative Library Literature 1982-83: A Biennial Anthology. S. Berman and J.P. Danky. (adults) 16—2&3:28**
 "The South African Library System—Unequal Funding, Unequal Service." M. Nkomo. 16—5&6:14

MAPS

"New Global Map Presents Accurate World-view." W.L. Kaiser. 16—1:5; 16—1:31 [ordering info.]; 16—5&6:39 [ordering info.]**

MATHEMATICS

Moja Means One: Swahili Counting Book. M. Feelings. (gr ps) 16—4:14**
 "That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

MEDIA—FILMS

Mask. (gr not specified) film 16—4:22

MEDIA—FILMSTRIPS

And Then What Happened? CIBC. [Ten short-story filmstrips with the titles: *Equal Play, Equal Pay, Equal Chance, Equal Housework, What Kind of Man, No Touching, Skin Deep, No Hurting, Babies Are Not Toys, Equal Promises.*] (gr K-elem) filmstrips 16—8:23**
Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip or slide show 16—2&3:31; 16—7:23**
Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 16—2&3:31; 16—7:23**
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

MEDIA—SLIDESHOWS

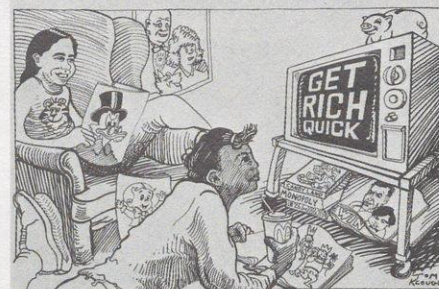
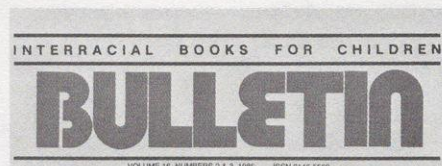
Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip or slideshow kit 16—2&3:31; 16—7:23**

MEDIA—VIDEO MATERIALS

Protection or Equality: Women's Rights in the U.S. Labor Force. (gr not specified) video 16—4:22*

MUSEUMS

"For Sale: Stereotyped Images" [of Black people]. 16—4:15



Children's Books and Economic Issues
 A Lesson Plan Tackles Economic Issues

VOLUME 16, NOS. 2 & 3

MYTHS AND LEGENDS—NATIVE AMERICAN

[Note: Cross check with listings under NATIVE AMERICANS for particular Native American peoples.]

American Indian Myths and Legends. R. Erdoes and A. Ortiz. (gr 6+) 16—7:20**
Buffalo Woman. P. Goble. (gr 5+) traditional story 16—1:8**
Legend Days. J. Highwater. (gr 7+) fiction 16—8:18

NATIVE AMERICANS

see also: MYTHS AND LEGENDS—NATIVE AMERICANS

American Indian Myths and Legends. R. Erdoes and A. Ortiz. (gr 6+) 16—7:20**
The Promise of Moonstone. P. Engebrecht. (gr 6+) fiction 16—4:21

NATIVE AMERICANS—APACHE PEOPLE

Barefoot a Thousand Miles. P. Gray. (gr 7+) fiction 16—5&6:37**

NATIVE AMERICANS—CHIPPEWA PEOPLE

Love Medicine. L. Erdich. (adults) fiction 16—7:22**

NATIVE AMERICANS—CREEK PEOPLE

In the Shadow of the Wind. L. Wallin. (gr 6+) historical fiction 16—8:17*

NATIVE AMERICANS—MOHAWK PEOPLE

Hiawatha's Childhood. H.W. Longfellow. (gr K+) poetry 16—5&6:38

NATIVE AMERICANS—PLAINS INDIANS

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

NATIVE AMERICANS—PLAINS INDIANS

- Buffalo Woman*. P. Goble. (gr 5+) traditional story 16—1:8**
Legend Days. J. Highwater. (gr 7+) fiction 16—8:18
The Tipi: A Center of Native American Life. C. Yue and D. Yue. (gr 4-7) 16—2&3:25**

NUCLEAR POWER/ANTI-NUCLEAR MOVEMENT

- Downwind*. L. Moeri. (gr 5-8) fiction 16—4:21*

OCEANIA—FIJI

- Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!!* Annie and Julee. (gr ps+) 16—7:17**

OLDER PEOPLE

see also: RELATIONSHIPS—GRANDPARENTS/GRANDCHILDREN; WOMEN AND GIRLS—OLDER WOMEN

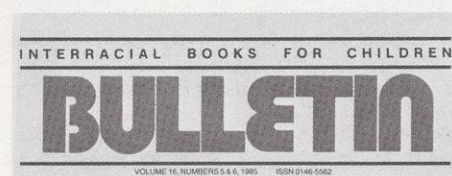
- Callie's Way*. R. Wallace-Brodeur. (gr 5-7) fiction 16—4:20
Grace. L.M. Skorpen. (gr 4-6) fiction 16—1:9
Nobody's Baby Now. C.L. Benjamin. (gr 5-8) fiction 16—1:9

POETRY AND RHYME

"Books on African American Themes: A Recommended Book List." B. Banfield. 16—7:4
Hiaiwatha's Childhood. H.W. Longfellow. (gr K+) poetry 16—5&6:38

PREGNANCY AND RELATED ISSUES

- Surrogate Sister*. E. Bunting. (gr 7+) fiction 16—5&6:36*



South Africa: Educating for Inequality

VOLUME 16, NOS. 5 & 6

PREGNANCY AND TEENAGERS

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**

PRISONS AND RELATED ISSUES

I Know How You Feel, Because This Happened to Me: A Handbook for Kids with a Parent in Prison. L. Rosenkrantz. (gr 3+) 16—7:16*

PUBLISHERS

[Bookstores and Publishers specializing in African American themes] "Resources." 16—7:15

RACISM AND ANTI-RACIST MATERIALS

see also: AFRICA—SOUTH AFRICA; KING, MARTIN LUTHER, JR.; SOCIAL JUSTICE; TEXTBOOKS; and materials, especially non-fiction, listed under particular groups, e.g., BLACK AMERICANS

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**
Angel Child, Dragon Child. M.M. Surat. (gr 1-3) fiction 16—8:20*
Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip or slideshow kit 16—2&3:31; 16—7:23**
 "For Sale: Stereotyped Images" [of Black people]. 16—4:15
In the Shadow of the Wind. L. Wallin. (gr 6+) historical fiction 16—8:17*
It's an Aardvark-Eat-Turtle World. P. Danziger. (gr 7+) fiction 16—8:18*
Life Is Not Fair. G.W. Bargar. (gr 4-7) fiction 16—8:19
The Runner. C. Voight. (gr 9+) fiction 16—8:16
 "That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

"That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

RELATIONSHIPS—CHILD DEVELOPMENT

Boys and Girls: Superheroes in the Doll Corner. V.G. Paley. (adults) 16—2&3:29
I Can/Can You? [series]. P. Parish. (gr ps) 16—1:7**

RELATIONSHIPS—FAMILIES

I Know How You Feel, Because This Happened to Me: A Handbook for Kids with a Parent in Prison. L. Rosenkrantz. (gr 3+) 16—7:16*

RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL

How My Parents Learned to Eat. I. Friedman. (gr K-3) fiction 16—2&3:26
It's an Aardvark-Eat-Turtle World. P. Danziger. (gr 7+) fiction 16—8:18*

RELATIONSHIPS—FRIENDSHIP AND LOVE

Bye, Bye, Miss American Pie. J. Greenberg. (gr 8+) fiction 16—8:21
Callie's Way. R. Wallace-Brodeur. (gr 5-7) fiction 16—4:20
Elizabeth Jones: Emergency. S.G. Tessler and J. Enderle. (gr 7+) fiction 16—5&6:36
Grace. L.M. Skorpen. (gr 4-6) fiction 16—1:9
I'm Not Your Other Half. C.B. Cooney. (gr 7+) fiction 16—4:19*
A Little Love. V. Hamilton. (gr 7+) fiction 16—4:19*
Love in a Different Way. M. Franco. (gr 7+) fiction 16—2&3:25
Motown and Didi. W.D. Myers. (gr 8+) fiction 16—8:19**
Surrogate Sister. E. Bunting. (gr 7+) fiction 16—5&6:36*
Susan B. Anthony. I. Cooper. (gr 7+) 16—5&6:38*

RELATIONSHIPS—FRIENDSHIP AND LOVE, INTERRACIAL/INTERCULTURAL

see also: RELATIONSHIPS—FAMILIES, INTERRACIAL/INTERCULTURAL

The Half-Birthday Party. C. Pomerantz. (gr 1-4) fiction 16—2&3:27**
In the Shadow of the Wind. L. Wallin. (gr 6+) historical fiction 16—8:17*
It's an Aardvark-Eat-Turtle World. P. Danziger. (gr 7+) fiction 16—8:18*
Life Is Not Fair. G.W. Bargar. (gr 4-7) fiction 16—8:19

RELATIONSHIPS—GRANDPARENTS/GRANDCHILDREN

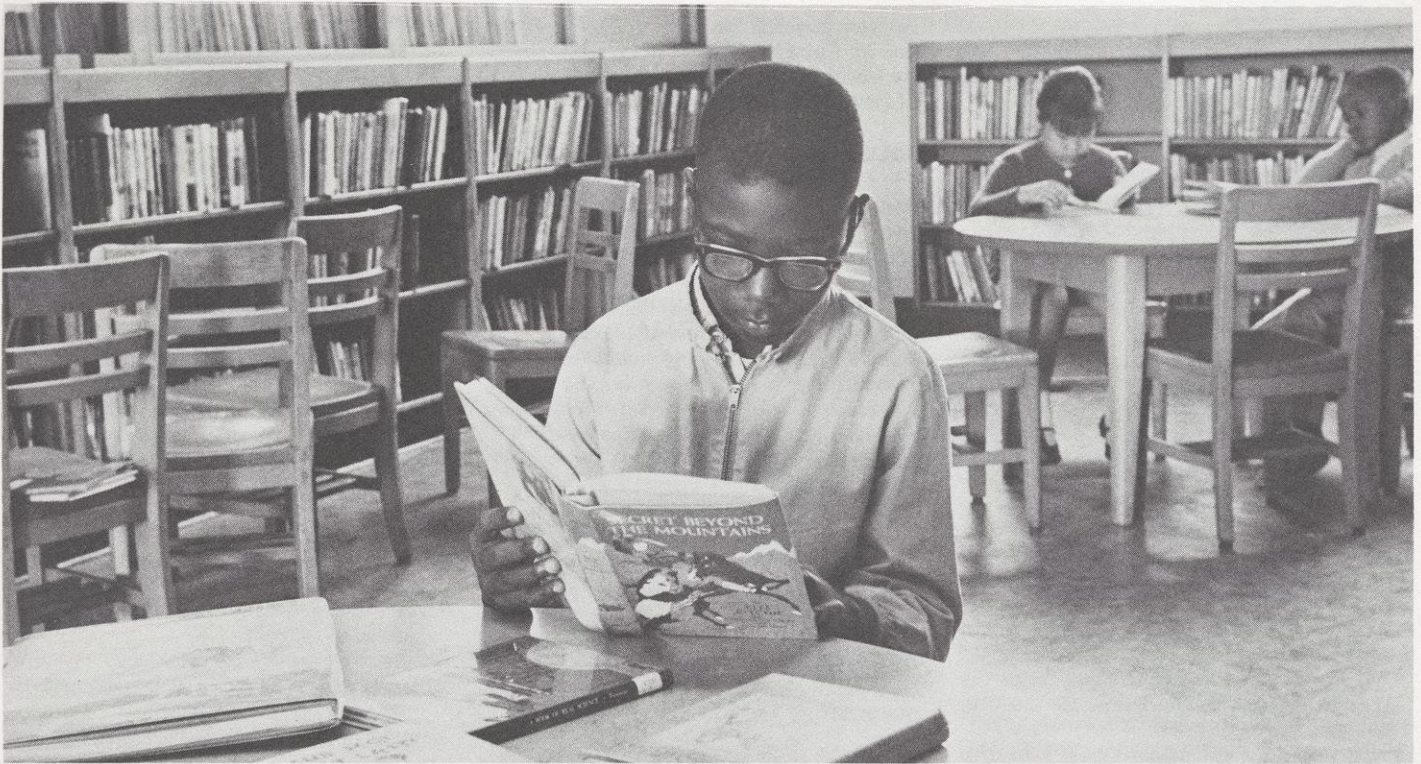
Grandparents: A Special Kind of Love. E. LeShan. (gr 3-7) 16—8:21**

RELATIONSHIPS—SIBLINGS

Bye, Bye, Miss American Pie. J. Greenberg. (gr 8+) fiction 16—8:21
Don't You Remember? L. Clifton. (gr ps) fiction 16—4:14**
The Half-Birthday Party. C. Pomerantz. (gr 1-4) fiction 16—2&3:27**
The Serpent's Children. L. Yep. (gr 7+) fiction 16—7:19**

RELATIONSHIPS—SINGLE PARENT FAMILIES

Life Is Not Fair. G.W. Bargar. (gr 4-7) fiction 16—8:19
Mask. (gr not specified) film 16—4:22
Motown and Didi. W.D. Myers. (gr 8+) fiction 16—8:19**



Freda Leinwand

- My Special Best Words.* J. Steptoe. (gr ps) fiction 16—4:14**
Paris, Pee Wee, and Big Dog. R. Guy. (gr 5-8) fiction 16—8:16**
The Serpent's Children. L. Yep. (gr 7+) fiction 16—7:19**
Surrogate Sister. E. Bunting. (gr 7+) fiction 16—5&6:36*

RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS

see also: MYTHS AND LEGENDS—NATIVE AMERICANS (no title entered under this heading itself)

RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—CHRISTIAN DENOMINATIONS

see also: KING, MARTIN LUTHER, JR.

- "Celebrating Martin Luther King, Jr." M.W. Howard, Jr. 16—8:7
The Quiet Rebels: The Story of the Quakers in America. M.H. Bacon. (gr 11+) 16—5&6:36*
The South African Churches in a Revolutionary Situation. M. Hope and J. Young. (adults) 16—7:21**

RESOURCE LISTS AND BIBLIOGRAPHIES

- "Anti-Apartheid Groups in South Africa." M. Nkomo. 16—5&6:31
"Books on African American Themes: A Recommended Book List." B. Banfield. 16—7:4
"Books to Teach about Work," G.L. Wilson. 16—4:14

- [Bookstores and publishers specializing in African American themes] "Resources." 16—7:15
"Children's Books on Martin Luther King, Jr. Offer a One-Dimensional View." B. Banfield. 16—8:3
Disability in Modern Children's Literature. J. Quicke. (adults) 16—7:21*
"From Lemonade Stands to Wall Street: Children's Books' Messages about the Economy." [Includes an annotated bibliography.] J. Goodman. 16—2&3:4
[Social justice and positive social change] "CIBC Teacher/Student Resources." 16—8:9
[South Africans active in the struggle for equality] "Sources of Information." 16—5&6:27
Special Needs Bibliography. B.K. Griffiths. (adults) 16—2&3:29

SCIENCES—SPACE SCIENCE

- Sally Ride, America's First Woman in Space.* C. Blacknall. (gr 3+) 16—7:19**
Women Astronauts Aboard the Space Shuttle. M.V. Fox. (gr 7+) 16—7:18

SELECTION OF MATERIALS

- Disability in Modern Children's Literature.* J. Quicke. (adults) 16—7:21*
"Guidelines for Choosing Books on African American Themes." B. Banfield. 16—7:9

SEX AND SEXUALITY

- "Exploring Sexual Orientation." P.B. Koch. 16—4:16

- Surrogate Sister.* E. Bunting. (gr 7+) fiction 16—5&6:36*
We're Not Just Talking Sex: A Leader's Guide for Teen Sex Education. K. Whitlock et al. (adults) 16—2&3:29**

SEXISM AND ANTI-SEXIST MATERIALS

see also: HOMOPHOBIA; SOCIAL JUSTICE; WOMEN AND GIRLS

- And Then What Happened?* CIBC. [Ten short-story filmstrips with these titles: *Equal Play, Equal Pay, Equal Chance, Equal Housework, What Kind of Man, No Touching, Skin Deep, No Hurting, Babies Are Not Toys, Equal Promises.*] (gr K-elem) filmstrips 16—8:23**
Boys and Girls: Superheroes in the Doll Corner. V.G. Paley. (adults) 16—2&3:29
Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 16—2&3:31; 16—7:23**
The Handy Girls Can Fix It! P. Kahn. (gr ps-2) fiction 16—4:20**
I'm Not Your Other Half. C.B. Cooney. (gr 7+) fiction 16—4:19*
Isabelle Shows Her Stuff. C. Greene. (gr 4-6) fiction 16—2&3:27
Smile Like a Plastic Daisy. S. Levitin. (gr 7+) fiction 16—8:17*
Susan B. Anthony. I. Cooper. (gr 7+) 16—5&6:38*
"‘That's Not Fair!’: Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

SOCIAL JUSTICE

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

SOCIAL JUSTICE

[Note: Works in this category cover multiple forms of discrimination and/or affirmation.]

see also: CLASSISM; COUNCIL ON INTER-RACIAL BOOKS FOR CHILDREN; JEWISH OPPRESSION; KING, MARTIN LUTHER, JR.; RACISM; SEXISM; WORK

Alternative Library Literature 1982-83: A Biennial Anthology. S. Berman and J.P. Danky. (adults) 16—2&3:28**

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**

Barrier to Excellence: Our Children at Risk. National Coalition of Advocates for Students. (adults) 16—2&3:28**

Mattie's Money Tree. D. German. (gr 1-4) fiction 16—2&3:24

The Quiet Rebels: The Story of the Quakers in America. M.H. Bacon. (gr 11+) 16—5&6:36*

"That's Not Fair!": Fourth Graders Tackle the U.S. Economy." J. Goodman. 16—2&3:10; 16—4:22 [correction note]

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

SPORTS

The Runner. C. Voight. (gr 9+) fiction 16—8:16

Zan Hagen's Marathon. R.R. Knudson. (gr 5+) fiction 16—7:18*

TEXTBOOKS

"Whose History? Black and White in South

African History Textbooks." P. Hartmann and M. Katzen. 16—5&6:10

The Use and Abuse of History or How the Past Is Taught. M. Ferro. (adults) 16—7:21*

VIOLENCE—CHILD ABUSE

Prank. K. Lasky. (gr 7+) fiction 16—1:7

VIOLENCE—CHILD ABUSE, SEXUAL

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**

VIOLENCE—NONVIOLENCE

see also: KING, MARTIN LUTHER, JR.; WAR AND PEACE—MILITARISM, NUCLEAR WEAPONS, PEACE AND JUSTICE

Ain't Gonna Study War No More. M. Meltzer. (gr 8-adult) 16—4:19**

The Fragile Flag. J. Langton. (gr 5+) fiction 16—8:20*

VIOLENCE—WOMAN-BATTERING

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play*, *Equal Pay*, *Equal Chance*, *Equal Housework*, *What Kind of Man*, *No Touching*, *Skin Deep*, *No Hurting*, *Babies Are Not Toys*, *Equal Promises*.] (gr K-elem) filmstrips 16—8:23**

WAR AND PEACE—MILITARISM, NUCLEAR WEAPONS, PEACE AND JUSTICE

see also: KING, MARTIN LUTHER, JR.; NUCLEAR POWER; VIOLENCE—NONVIOLENCE

Ain't Gonna Study War No More. M. Meltzer. (gr 8-adult) 16—4:19**

Does Khaki Become You? The Militarization of Women's Lives. C. Enloe. (adults) 16—7:21*

The Fragile Flag. J. Langton. (gr 5+) fiction 16—8:20*

Our Future at Stake: A Teenager's Guide to Stopping the Nuclear Arms Race. M. Moore, L. Olsen et al. (gr 8+) 16—2&3:24**

WAR AND PEACE—VIETNAM/U.S. WAR

see also: KING, MARTIN LUTHER, JR.

The Boys on the Rock. J. Fox. (gr 7-12) fiction 16—2&3:25**

Henry's Tower. D.H. Rosen [misprinted in review as D. Roger]. (gr ps-3) fiction 16—2&3:24; 16—7:22 [letter from author]

WAR AND PEACE—U.S. CIVIL WAR

Turn Homeward, Hannalee. P. Beatty. (gr 4+) historical novel 16—1:8**

WOMEN AND GIRLS—AFRICA

"Education in South Africa: Five Personal Accounts." S. Macozoma, A. House, Dinah, D. Kumalo, and V. Cherry. 16—5&6:16

"The Long Struggle for Change" [brief biographies of South Africans]. 16—5&6:22

WOMEN AND GIRLS—AMERASIANS

How My Parents Learned to Eat. I. Friedman. (gr K-3) fiction 16—2&3:26

WOMEN AND GIRLS—ASIAN AMERICANS

[Note: Cross check with listings under ASIAN AMERICANS for particular countries/ethnic groups.]

In the Year of the Boar and Jackie Robinson. B.B. Lord. (gr 4-7) fiction 16—4:18

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

WOMEN AND GIRLS—BLACK AMERICANS

"Changing the Status Quo: A North Carolina Bookstore Meets the Needs of the Black Community." A.R. Simpson. 16—7:12

Elizabeth Jones: Emergency. S.G. Tessler and J. Enderle. (gr 7+) fiction 16—5&6:36

"Liberation Bookstore: A Community Institution." B. Banfield. 16—7:14

A Little Love. V. Hamilton. (gr 7+) fiction 16—4:19*

The Quilt. A. Jonas. (gr ps-3) fiction 16—1:7**

Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**

WOMEN AND GIRLS—DISABILITIES AND DIFFERENCES FROM "NORMS"

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

Circle of Giving. E. Howard. (gr 3-5) fiction 16—1:7

My Favorite Place. S. Sargent and D. A. Wirt. (gr K-3) fiction 16—2&3:26**

The Promise of Moonstone. P. Engebrecht. (gr 6+) fiction 16—4:21

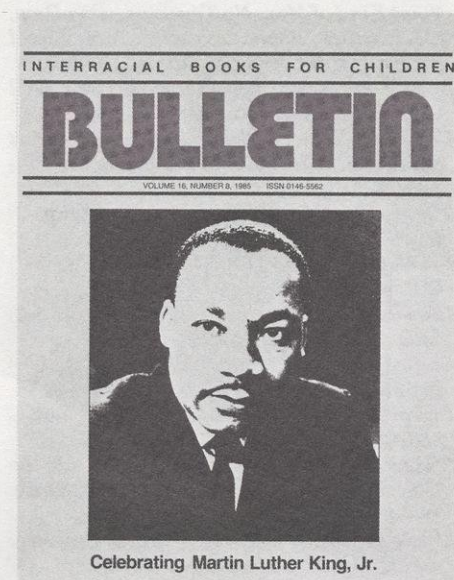
The Secret Worry. E.P. Benedek. (gr 1-6) fiction 16—7:17

Voices from the Shadows: Women with Disabilities Speak Out. G.F. Matthews. (gr 10+) 16—8:19

WOMEN AND GIRLS—EUROPE

[Note: Cross check with titles under EUROPE to identify country.]

Toba. M. Mark. (gr 4-6) biography 16—2&3:26**



VOLUME 16, NO. 8

WOMEN AND GIRLS—EUROPEAN AMERICANS

[Note: Titles about European American women are listed here only if the work is about a particular European country of origin/ethnic group or if the work is about a white woman/girl and has not been included in any other WOMEN AND GIRLS subdivision.]

- I'm Not Your Other Half.* C.B. Cooney. (gr 7+) fiction 16—4:19*
Isabelle Shows Her Stuff. C. Greene. (gr 4-6) fiction 16—2&3:27

WOMEN AND GIRLS—JEWS IN EUROPE

- In Kindling Flame: The Story of Hannah Senesh, 1921-1944.* L. Atkinson. (gr 6+) 16—7:20*
Toba. M. Mark. (gr 4-6) biography 16—2&3:26**

WOMEN AND GIRLS—JEWISH AMERICANS

- Nobody's Baby Now.* C.L. Benjamin. (gr 5-8) fiction 16—1:9

WOMEN AND GIRLS—LATINAS

- Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty.* CIBC. (adults) filmstrip/curriculum 16—4:23**

WOMEN AND GIRLS—LESBIANS

- "Exploring Sexual Orientation." P.B. Koch. 16—4:16

WOMEN AND GIRLS—NATIVE AMERICANS

[Note: Cross check with subdivisions under NATIVE AMERICANS to identify particular Native American peoples.]

- Love Medicine.* L. Erdich. (adults) fiction 16—7:22**
The Promise of Moonstone. P. Engebrecht. (gr 6+) fiction 16—4:21

WOMEN AND GIRLS—OLDER WOMEN

- Callie's Way.* R. Wallace-Brodeur. (gr 5-7) fiction 16—4:20
Grace. L.M. Skorpén. (gr 4-6) fiction 16—1:9
Nobody's Baby Now. C.L. Benjamin. (gr 5-8) fiction 16—1:9

WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS

see also: LABOR HISTORY

- The Fragile Flag.* J. Langton. (gr 5+) fiction 16—8:20*
In Kindling Flame: The Story of Hannah Senesh, 1921-1944. L. Atkinson. (gr 6+) 16—7:20*
 "The Long Struggle for Change" [brief biographies of South Africans]. 16—5&6:22

- Smile Like a Plastic Daisy.* S. Levitin. (gr 7+) fiction 16—8:17*
Susan B. Anthony. J. Cooper. (gr 7+) 16—5&6:38*

WOMEN AND GIRLS—PREGNANCY AND TEENAGERS

And Then What Happened? CIBC. [Ten short-story filmstrips with these titles: *Equal Play, Equal Pay, Equal Chance, Equal Housework, What Kind of Man, No Touching, Skin Deep, No Hurting, Babies Are Not Toys, Equal Promises.*] (gr K-elem) filmstrips 16—8:23**

WOMEN AND GIRLS—SPORTS

- Zan Hagen's Marathon.* R.R. Knudson. (gr 5+) fiction 16—7:18*

WOMEN AND GIRLS—THE MILITARY

- Does Khaki Become You? The Militarization of Women's Lives.* C. Enloe. (adults) 16—7:21*
In Kindling Flame: The Story of Hannah Senesh, 1921-1944. L. Atkinson. (gr 6+) 16—7:20*

WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

- Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty.* CIBC. (adults) filmstrip/curriculum 16—4:23**

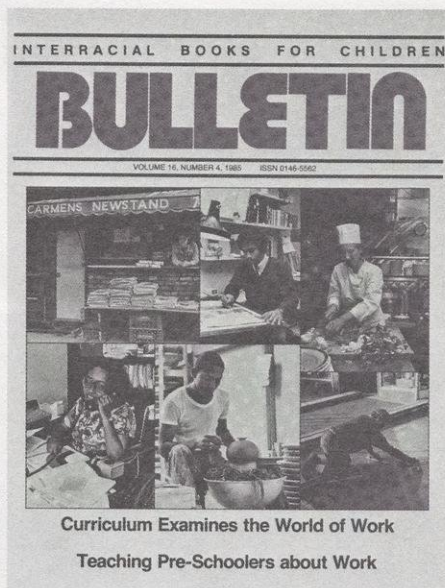
WOMEN AND GIRLS—WORK

- Does Khaki Become You? The Militarization of Women's Lives.* C. Enloe. (adults) 16—7:21*
Elizabeth Jones: Emergency. S. G. Tessler and J. Enderle. (gr 7+) fiction 16—5&6:36
The Handy Girls Can Fix It! P. Kahn. (gr ps-2) fiction 16—4:20**
My Mommy Makes Money. J. Mitchell. (gr ps-2) 16—1:8; 16—4:14**
Protection or Equality: Women's Rights in the U.S. Labor Force. (gr not specified) video 16—4:22*
Sally Ride, America's First Woman in Space. C. Blacknall. (gr 3+) 16—7:19**
Women Astronauts Aboard the Space Shuttle. M.V. Fox. (gr 7+) 16—7:18

WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS

see also: LABOR HISTORY; WORK OUTSIDE THE HOME

- Protection or Equality: Women's Rights in the U.S. Labor Force.* (gr not specified) video 16—4:22*
Toba. M. Mark. (gr 4-6) biography 16—2&3:26**
Triple Jeopardy: An Audio-Visual Filmstrip and Mini-Curriculum about Women of Color and Poverty. CIBC. (adults) filmstrip/curriculum 16—4:23**



VOLUME 16, NO. 4

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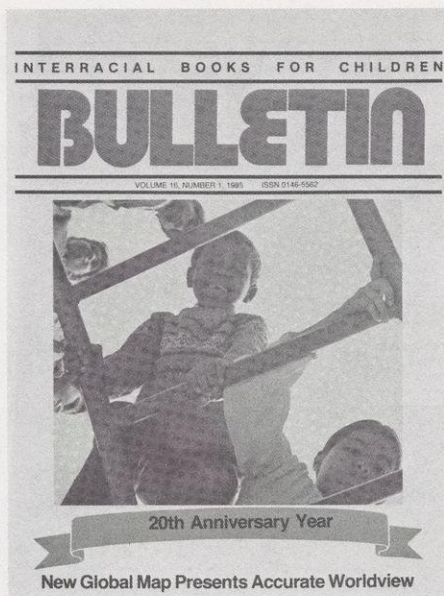
WORK AT HOME

- "Books to Teach About Work." G.L. Wilson. 16—4:14
Don't You Remember? L. Clifton. (gr ps) fiction 16—4:14**
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My Special Best Words. J. Steptoe. (gr ps) fiction 16—4:14**
Stevie. J. Steptoe. (gr ps) fiction 16—4:14**
 "Teaching Pre-Schoolers About Work—A Complex Task." G.L. Wilson. 16—4:9

WORK OUTSIDE THE HOME

see also: BOOKSTORES; ECONOMICS; LABOR HISTORY; WOMEN AND GIRLS—WORK

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 "Books to Teach About Work." G.L. Wilson. 16—4:14
The Brown Spices ABC Book: A Great Coloring Book for Boys and Girls!! Annie and Julee. (gr ps) 16—4:14; 16—7:17**
Department Store. G. Gibbons. (gr ps) 16—4:14**
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Don't You Remember? L. Clifton. (gr ps) fiction 16—4:14**
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"Working People' Curriculum Examines the World of Work." L. Gordon. 16—4:4

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