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BULLETIN

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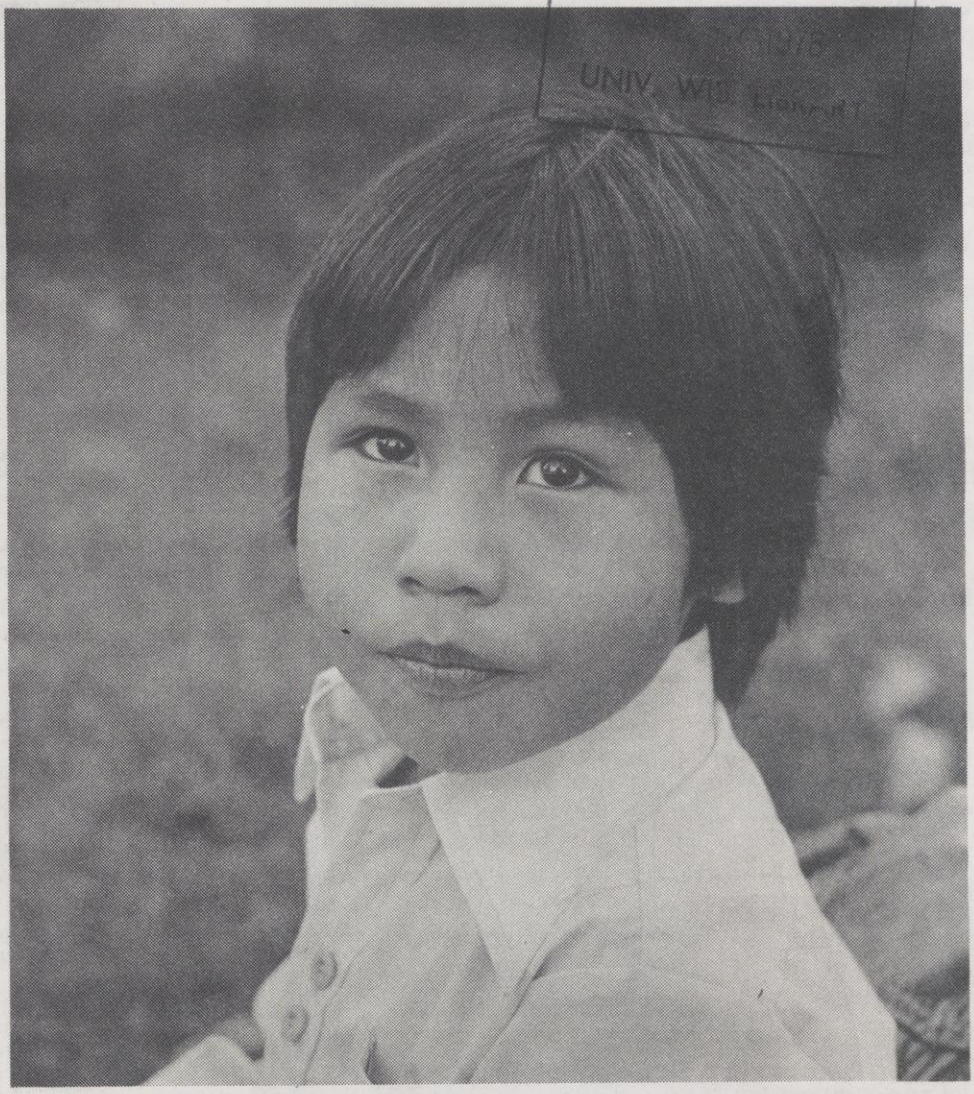

Raising Children in a Racist Society:

Reflections of a Native American Parent at Thanksgiving

INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 9, NUMBER 7 1978

ARTICLES

DEPARTMENTS

COVER

Stereotypes about Native Americans peak around the Thanksgiving holiday season. Michael Dorris, a Native American parent (whose son Jeffrey Sava appears on the cover) finds these stereotypes particularly oppressive to children; see article beginning on page 6. (Photo by Margaret Sanders).

Indexed in
Education Index
ERIC *IRCD*

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International Conference Addresses Racism in Children's Books

An international conference on "Racism in Children's and School Textbooks" organized by the World Council of Churches was held October 13-18 in Arnoldshain, Federal Republic of Germany (see Vol. 9, No. 6).

The conference-workshop was initiated by the World Council of Churches' Program to Combat Racism and Office of Education in order to bring together people with expertise in the effort to counteract racism in children's books and textbooks. It was designed as a working conference to develop techniques of identifying and counteracting racism in children's literature (including religious textbooks) and strategies for promoting non-racist and anti-racist children's books.

The conference was attended by 41 participants from 19 countries in Africa, Asia, South America, Europe, North America and Australia. Participants brought actual examples of children's literature which portray peoples in the Third World as well as racial minorities living in predominantly white countries. Attention was given mainly to books published in Western Europe and North America.

For five days participants worked in groups focusing on: (1) the publishing industry; (2) the effects of racism in books on children; (3) developing criteria and guidelines for children's material; (4) strategies for teachers and librarians; and (5) the church and its responsibilities.

A number of the participants presented papers related to various aspects of racism in children's materials. CIBC President Beryle Banfield's introductory presentation was titled, "Racism in Children's Trade Books and Textbooks: An African American Perspective." CIBC Editorial Board member Luis Nieves Falcón presented "The Oppressive Function of Values, Concepts and Images in Puerto Rican Children's Books." Dorothy Kuya, chair of the London-based National Committee on Racism in Children's Books, presented a paper on the portrayal of Third World peoples in Britain. Other papers addressed the racism and ethnocentrism in children's books published in the Federal Republic of Germany, Japan, Australia, the Cameroons, Nigeria, South Africa, and Ecuador and Argentina.

The conference was timed to immediately precede the Frankfurt Book Fair (see page 20) so that the findings could be shared with—and have the greatest impact on—the publishers and visitors attending the Fair. Peter Weidhaas, director of the Frankfurt Book Fair, addressed the conference and discussed with participants the responsibility of the Fair to deal with racism in children's books.

This was the first of a series of regional conferences to be sponsored by the World Council of Churches in the coming years on the issue of racism in children's books; at this first session attention was focused on white racism in children's materials in Europe and North America.

A report on the findings of the conference-workshop will appear in an issue of the *Bulletin* during the 1979 International Year of the Child. A full report of the proceedings will be published in book form by the World Council of Churches next year.

The official statement issued at the close of the conference provides a summary of the findings and appears below.

Workshop Findings

1. *Confirmed the extent and seriousness of racism in children's books.* It is no exaggeration to say that racism and eurocentrism saturate children's books, being conveyed both overtly and covertly through words, illustrations, situations and

"The Third World in German Children's Books" was the theme of a major exhibit at the 1978 Frankfurt Book Fair and graphically dramatized the subject of the World Council of Churches workshop immediately preceding the Book Fair. The exhibit is now touring the Federal Republic of Germany.

TENTH ANNUAL CONTEST FOR THIRD WORLD WRITERS

5 PRIZES OF $500 EACH

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

Minority writers who have not previously been published in the children's book field are invited to submit manuscripts. Only stories—fiction or non-fiction—which are anti-racist, anti-sexist and which are relevant to the struggle for full human liberation are eligible. For full contest rules, please send a stamped, self-addressed envelope to the Contest Committee, Council on Interracial Books for Children, 1841 Broadway, New York, N.Y. 10023.

CONTEST ENDS DECEMBER 31, 1978

Forty-one participants from 19 countries spent five days working on strategies to identify and eliminate racism from children's books and school texts. Pictured here at one of the plenary sessions are some of the participants: left to right, Bradford Chambers, U.S.; William Erik Westerman, Netherlands; Margaret Nash, South Africa; Ward L. Kaiser, U.S.; Bereket Yebio, Sweden; Dorothy Kuya, Britain; Beryle Banfield, U.S.; Walter Rodney, Guyana; Quince Duncan, Costa Rica; Ouida Wright, Canada; Jean Dihang, Cameroon; José Belo Chipenda (World Council of Churches); Werner Simpfendörfer (moderator).

vital historical omissions.

2. *Stressed the need for constant self-criticism on the part of writers and publishers*—as well as by teachers, librarians, parents and all persons connected with the production and distribution of children's literature. Even an author's non-racist intentions are meaningless in the absence of clear awareness of the pervasiveness of racism in societies where racial domination has been integral to economic expansion and exploitation in the period of their own development.

3. *Recognized the unhealthy and destructive impact of racist literature not only on the children of oppressed groups but also on the children of dominating groups.* The Workshop participants (with a large European and North American representation) concluded that racist books distort white children's perception of international reality and instill in them irrational complexes and hatreds of other races and peoples.

4. *Revealed that in general the large commercial publishing houses set hardly any social standards for children's literature.* Because of their profit orientation, publishers have been oblivious, indifferent or resistant to principles which would expose and eliminate racism in children's books.

Recommendations

The Workshop participants prepared a set of criteria which can be used as guidelines for the exposure of racist material and for the preparation of non-racist and anti-racist books. The principal recommendation is that these guidelines be widely disseminated amongst national and international organizations, church and lay groups, educators and the general public. The Workshop did *not* set itself up as arbiter of any list of books and did *not* prescribe any censorship. The guidelines provide a basis for open discussions, which are essential to sensitize authors, publishers, readers and teachers. From this process of sensitization, new standards will undoubtedly emerge. Guidelines are essential, racism being an attack on the very essence of sections of humanity. The guidelines are also crucial because children's literature is seemingly innocuous and is often encountered within a context of warmth, love and enjoyment in the home or school. These circumstances are disarming and make it easy for disguised racism to pass unnoticed.

The Workshop participants strongly supported a series of recommendations which sought alternatives in publishing, in the writing of anti-racist literature, in the promotion of writers of this literature, in facilitating the distribution of such materials, and in sponsoring children's literature produced or influenced by members of the groups that are the direct victims of racism.

Conclusions

Racism is no mere personal aberration but is part of an historically determined set of social relations and social values. Colonialism and neo-colonialism are the most important phenomena in contemporary life which provide the context within which racist ideas are disseminated. In some instances, as in the case of Puerto Rico, the issue of colonialism is camouflaged by the deliberate omission and distortion of a people's history, cultural identity and liberation struggles so that the right of self-determination cannot be exercised. In other instances, the connection between widely inculcated childhood values and the maintenance of oppression cannot be overlooked. The Workshop members condemned the atrocious and inhuman attacks to which indigenous peoples are still subjected in the Americas today, and it is evident that the treatment of the "American Indian" in children's literature has predisposed people to accept such genocidal policies.

Workshop participants were also aware that books are a small part of the socializing process to which children are exposed. Even so, children's books remain strategically important in the formation of historical and social consciousness.

It was the consensus that a program for the elimination of racism in children's literature is one which can mobilize people across differences of race, ideology, religion and so on. The Workshop issues its appeal to *all* persons of goodwill. □

A press conference was held at the conclusion of the World Council of Churches workshop. Speaking on behalf of the conferees were (from left to right): Dorothy Kuya, Britain; the press conference translator; Beryle Banfield, U.S.; Quince Duncan, Costa Rica; Werner Simpfendörfer, moderator; Rosemary Stones, Britain; Luis Nieves Falcón, Puerto Rico; and Rolfe Lüpke, Federal Republic of Germany (partially obscured).

"Why I'm NOT Thankful for Thanksgiving..."

By Michael Dorris

In preparing this essay on stereotyping and Native American children, I did not concern myself with overt or intentional racism. Native American young people, particularly in certain geographical areas, are often prey to racial epithets and slurs—and to physical abuse—just by being who they are. No amount of "consciousness-raising" will solve this problem; it must be put down with force and determination.—M.D.

Native Americans have more than one thing *not* to be thankful about on Thanksgiving. Pilgrim Day, and its antecedent feast Halloween, represent the annual twin peaks of Indian stereotyping. From early October through the end of November, "cute little Indians" abound on greeting cards, advertising posters, in costumes and school projects. Like stock characters from a vaudeville repertoire, they dutifully march out of the folk-cultural attic (and right down Madison Avenue!) *ugh*ing and *wah-wah-wah*ing, smeared with lipstick and rouged as if ready to attend a midnight showing of *The Rocky Horror Picture Show*. Decked out in an assortment of "Indian suits" composed of everything from old clothes to fringed paper bags, little trick-or-treaters and school pageant extras mindlessly sport and cavort in what Duane Bird Bear once aptly termed "cultural drag."

Considering that virtually none of the standard fare surrounding either Halloween or Thanksgiving contains an ounce of authenticity, historical accuracy or cross-cultural perception, why is it so apparently ingrained? Is it necessary to the American psyche to perpetually exploit and debase its victims in order to justify its history? And do Native Americans have to reconcile themselves to forever putting up with such exhibitions of puerile ethnocentrism?

Being a parent is never uncomplicated. One is compelled, through one's children, to re-experience vicariously the unfolding complexities of growing up, of coping with the uncomprehended expectations of an apparently intransigent and unaffectable world, of carving a niche of personality and point of view amidst the abundance of pressures and demands which seem to explode from all directions. Most people spend a good part of their lives in search of that ephemeral ideal often termed "identity," but never is the quest more arduous and more precarious—and more crucial—than in the so-called "formative years."

One would like, of course, to spare offspring some of the pains and frustrations necessarily involved in maturation and self-realization, without depriving them of the fulfillments, discoveries and excitements which are also part of the process. In many arenas, little or no parental control is—or should be—possible. Learning, particularly about self, is a struggle, but with security, support and love it has extraordinary and marvelously unique possibilities. As parents, our lot is often to watch and worry and cheer and commiserate, curbing throughout our impulse to intervene. The world of children interacting with children is in large part off-limits.

Passivity ends, however, with relation to those adult-manufactured and therefore wholly gratuitous problems with which our children are often confronted. We naturally rise against the greed of panderers of debilitating junk foods; we reject dangerous toys, however cleverly advertised; and we make strict laws to protect against reckless motorists. We dutifully strap our children into seatbelts, keep toxic substances out of reach, and keep a wary eye for the molesting or abusive stranger.

With so many blatant dangers to counter, perhaps it is unavoidable that some of the more subtle and insidious perils to child welfare are often permitted to pass. The deficiencies of our own attitudes and training may be allowed to shower upon our children, thus insuring their continuation, unchallenged, into yet another generation. Much of what we impart is unconscious, and we can only strive to heighten our own awareness and thereby circumvent a repetition *ad infinitum* of the "sins of the fathers" (and mothers).

And of course we all make the effort to do this, to one degree or another. It is therefore especially intolerable and maddening when we observe other adults witlessly, maliciously, and occasionally innocently, burdening our children with their own unexamined mental junk. Each of us has undoubtedly amassed a whole repertoire of examples of such negative influences, ranked in hierarchy of infamy according to our own values and perspectives. Even with the inauguration of certain broad controls, Saturday morning cartoon audiences are still too often invited to witness and approve violence, cruelty, racism, sexism, ageism and a plethora of other endemic social vices.

Attitudes pertinent to "racial" or

As Michael Dorris notes in the accompanying article, Thanksgiving is one of the peak periods for displays of Native American stereotypes. We are, therefore, planning to have a special pre-Thanksgiving issue next year that will assist teachers, librarians and parents in countering such stereotypes. We would appreciate your assistance on this issue: please let us know if you have prepared or seen relevant material such as lesson plans, library or classroom displays, etc. Suggestions for countering stereotypes are particularly welcome. Write CIBC *Bulletin*, 1841 Broadway, New York, N.Y. 10023.

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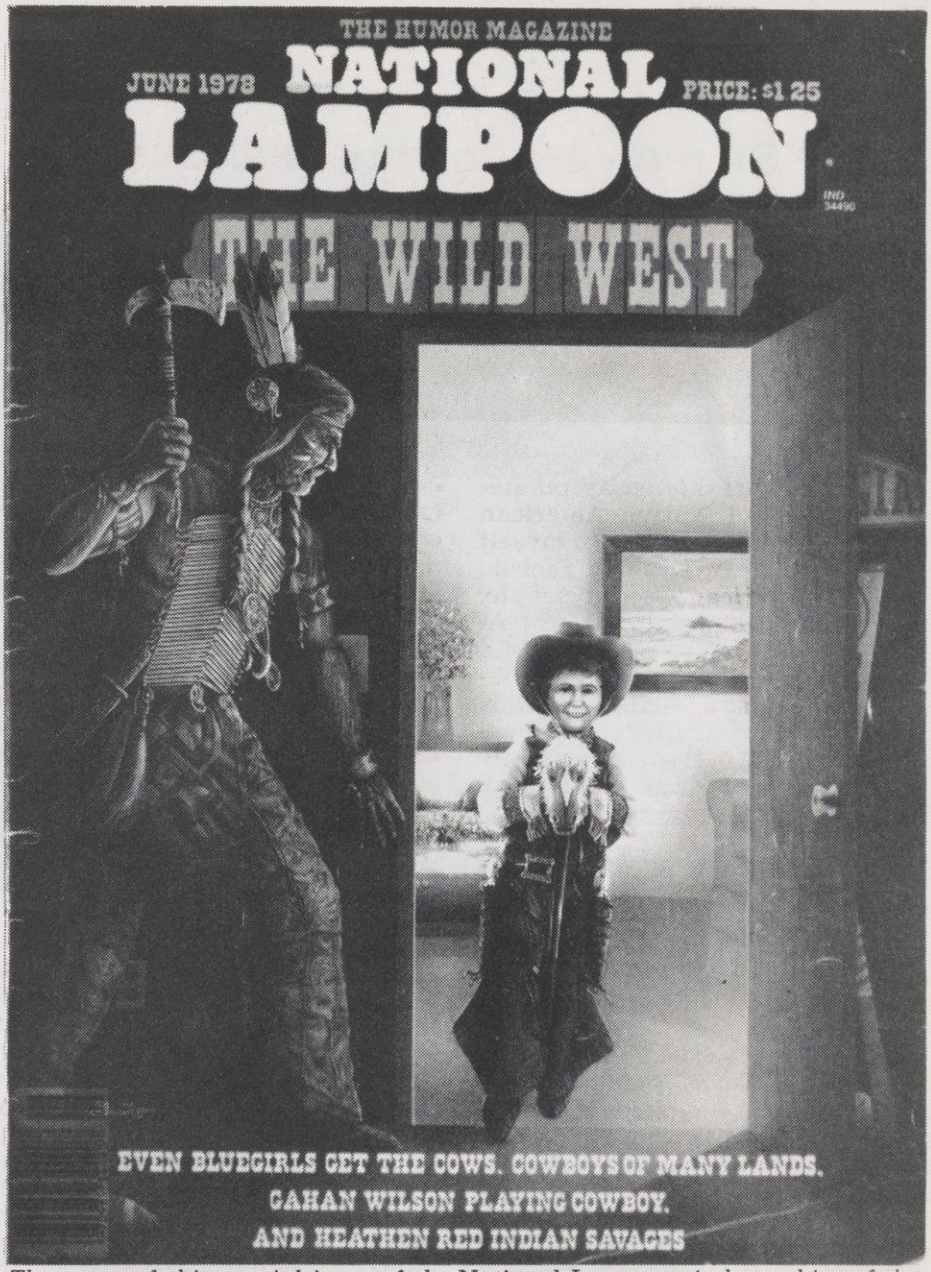
sex-role identity are among the most potentially hazardous, for these can easily be internalized—particularly by the "minority" child. Such internalized attitudes profoundly affect self-concept, behavior, aspiration and confidence. They can inhibit a child before he or she has learned to define personal talents, limits or objectives, and tend to regularly become self-fulfilling prophesies. Young people who are informed that they are going to be underachievers do underachieve with painful regularity.

The progeny of each oppressed group are saddled with their own specialized set of debilitating—and to parents, infuriating—stereotypes. As the father of three Native American children, aged ten, six and three, I am particularly attuned (but not resigned) to that huge store of folk Americana presuming to have to do with "Indian lore." From the "One little, two little . . ." messages of nursery school, to the ersatz pageantry of boy scout/campfire girl mumbo jumbo, precious, ridiculous and irritating "Indians" are forever popping up.

Consider for a moment the underlying meanings of some of the supposedly innocuous linguistic standbys: "Indian givers" take back what they have sneakily bestowed in much the same way that "Indian summer" deceives the gullible flower bud. Unruly children are termed "wild Indians" and a local bank is named "Indian head" (would *you* open an account at a "Jew's hand," "Negro ear" or "Italian toe" branch?). Ordinary citizens rarely walk "Indian file" when about their business, yet countless athletic teams, when seeking emblems of savagery and bloodthirstiness, see fit to title themselves "warriors," "braves," "redskins" and the like.

On another level, children wearing "Indian suits," playing "cowboys and Indians" (or, in the case of organizations like the Y-Indian Guides, Y-Indian Maidens and Y-Indian Princesses, simply "Indians") or scratching their fingers with pocket knives (the better to cement a friendship) are encouraged to shriek, ululate, speak in staccato and ungrammatical utterances (or, conversely, in sickeningly flowery metaphor)—thus presumably emulating "Indians." With depressing predictability, my children have been variously invited to "dress up and dance," portray Squanto (Pocahontas is waiting in the wings: my daughter is only three), and "tell a myth."



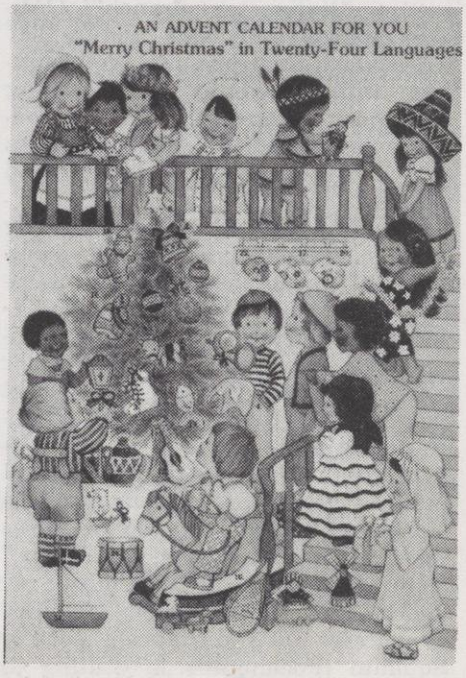
The cover of this special issue of the National Lampoon *is but a hint of the racist stereotypes and messages that fill the magazine, all in the name of so-called humor.*

Not surprisingly they have at times evidenced some unwillingness to identify, and thus cast their lot, with the "Indians" which bombard them on every front. My younger son has lately taken to commenting "Look at the Indians!" when he comes across Ricardo Montalban, Jeff Chandler or the improbable Joey Bishop in a vintage TV western. Society is teaching him that "Indians" exist only in an ethnographic frieze, decorative and slightly titillatingly menacing. They invariably wear feathers, never crack a smile (though an occasional leer is permissible under certain conditions), and think about little besides the good old days. Quite naturally it does not occur to my son that he and these curious and exotic creatures are expected to present a common front—until one of his first grade classmates, garbed in the favorite costume of Halloween (ah, the permutations of burlap!) or smarting from an ecology commercial, asks him how to shoot a bow, skin a hamster or endure a scrape without a tear. The society image is at the same time too demanding and too limiting a model.

As a parent, what does one do? All efficacy is lost if one is perceived and categorized by school officials as a hyper-sensitive crank, reacting with horror to every "I-is-for-Indian" picture book. To be effective one must

Stereotypes for the Holidays

Above left, an illustration from The Pilgrims' Party *(Dell) captioned "[The Pilgrims] were surprised by the wild shouts and yells of Indians." Below left, Thanksgiving cards featuring animals as "Indians," a standard "treatment" which trivializes and dehumanizes Native peoples. "Indian imagery" is not confined to Thanksgiving, however. The card above contains a message that begins, "Honest Injun,/You're a grandson/Who's loved a lot all year/That's why you're wished/such 'Heap—Good Times'. . . ." Below, an Advent Calendar filled with stereotypes.*



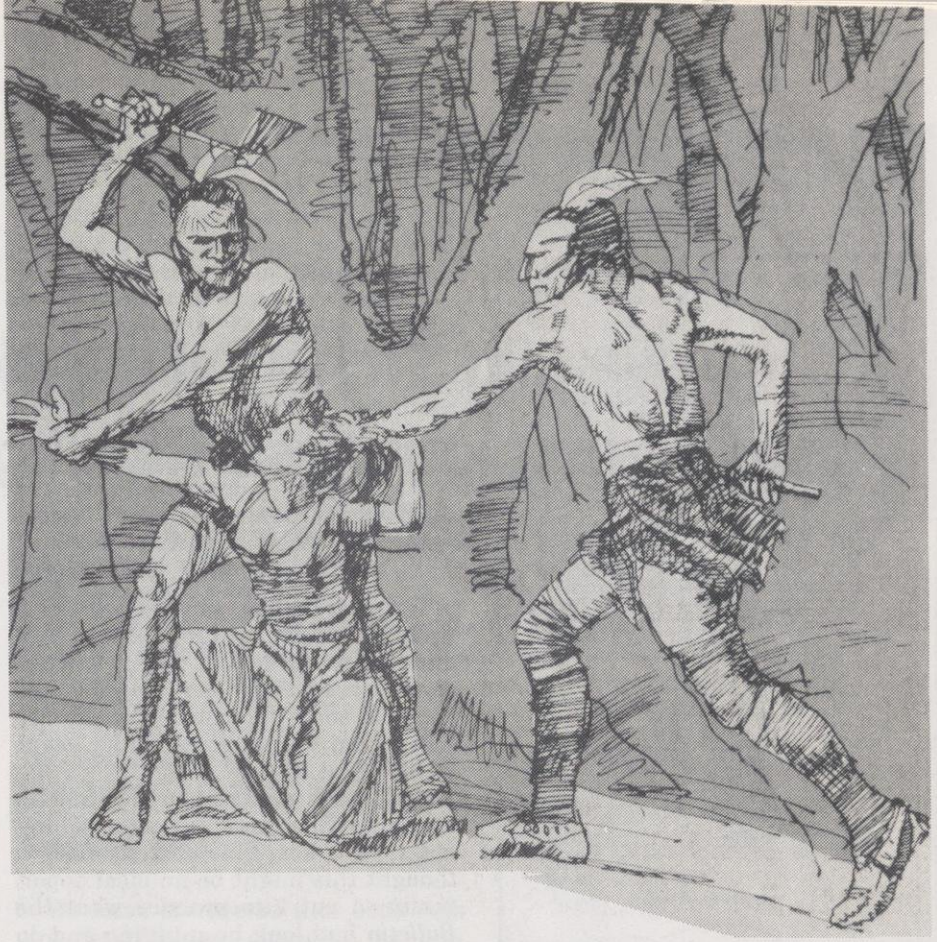
appear to be super-reasonable, drawing sympathetic teachers and vice-principals into an alliance of the enlightened to beat back the attacks of the flat-earthers. In such a pose one may find oneself engaged in an apparently persuasive discussion with a school librarian regarding a book titled something like *Vicious Red Men of the Plains* ("Why, it's set here for 20 years and nobody ever noticed that it portrayed all Indi . . . uh, Native Americans, as homicidal maniacs!"), while at the same time observing in silence a poster on the wall about "Contributions of the Indians" (heavy on corn and canoes, short on astronomy and medicine).

Priorities must be set. One might elect to let the infrequent coloring book page pass uncontested in favor of mounting the battlements against the visitation of a travelling Indianophile group proposing a "playlet" on "Indians of New Hampshire." These possibly well-intentioned theatricals, routinely headed by someone called "Princess Snowflake" or "Chief Bob," are among the more objectionable "learning aids" and should be avoided at all costs. It must somehow be communicated to educators that *no* information about Native peoples is truly preferable to a reiteration of the same old stereotypes, particularly in the early grades. A year ago this month my older son brought home a program printed by his school; on the second page was an illustration of the "first Thanksgiving," with a caption which read in part: "They served pumpkins and turkeys and corn and squash. The Indians had never seen such a feast!" On the contrary! The *Pilgrims* had literally never seen "such a feast," since all foods mentioned are exclusively indigenous to the Americas and had been provided, or so legend has it, *by* the local tribe.

Thanksgiving could be a time for appreciating Native American peoples as they were and as they are, not as either the Pilgrims or their descendant bureaucrats might wish them to be. If there *was* really a Plymouth Thanksgiving dinner, with Native Americans in attendance as either guests or hosts, then the event was rare indeed. Pilgrims generally considered Indians to be devils in disguise, and treated them as such. And if those hypothetical Indians participating in that hypothetical feast thought that all was well and were thankful in the expectation of a peaceful future, they were sadly mistaken. In the ensuing months and years they would die from European diseases, suffer the theft of their lands and property and the near-eradication of their religion and their language, and be driven to the brink of extinction. Thanksgiving, like much of American history, is complex, multi-faceted, and will not bear too close a scrutiny without revealing a less than heroic aspect. Knowing the truth about Thanksgiving, both its proud and its shameful motivations and history, might well benefit contemporary children. But the glib retelling of an ethnocentric and self-serving falsehood does no one any good.

Parents' major responsibility, of course, resides in the home. From the earliest possible age, children must be made aware that many people are wrong-headed about not only Native Americans, but about cultural pluralism in general. Children must be encouraged to articulate any questions they might have about "other" people, and "minority" children must be given ways in which to insulate themselves from real or implied insults, epithets, slights or negative stereotypes. "Survival humor" must be developed and positive models must, consciously and unconsciously, be available and obvious. Sadly, children must learn *not* to trust uncritically.

Protecting children from racism is every bit as important as insuring that they avoid playing with electrical sockets. Poison is poison, and ingrained oppressive cultural attitudes are at least as hard to antidote, once implanted, as are imbibed cleaning fluids. No one gains by allowing an inequitable and discriminatory status quo to persist. It's worth being a pain in the neck about. □



"Beautiful Jane McCrea, murdered by Burgoyne's Indians. . ." begins the caption of this stereotypic illustration from Current Events, *a Xerox publication intended for classroom use.*

About the Author

MICHAEL DORRIS, a Modoc, has been chair of the Native Studies Department of Dartmouth College for the past seven years. The author of Native Americans: 500 Years After *(T.Y. Crowell, 1975) and of several articles on Native American literature and cultural history, he currently holds a Guggenheim Fellowship.*

Parents in Portland, Oregon, organize Children's Book Group

Sexism in Story-Telling Hour Spurs Consciousness-Raising Group

By Susan Alperin

The storytelling hour—could anything be more charming? A friend of mine certainly didn't think so when she discovered that her daughter had acquired some obnoxiously sexist attitudes from the stories she had heard at her local library.

My friend wanted her daughter to stop attending the library storytelling but I, as a long-time *Bulletin* reader, thought this might be an ideal opportunity to put into practice what the *Bulletin* had long been urging and do some consciousness-raising about the values in children's books. That was two years ago, and it was the beginning of the Portland, Oregon, Children's Book Group.

Six of us, all parents of preschoolers, began holding meetings to clarify our goals and decide how best to accomplish them. The input of several Third World people proved vital to our planning, and we ultimately decided on the following goals:

1. to raise parents and others' awareness of what children's books really say, focusing on humanistic

Photo by Harriet Rosenfeld

values as well as biases;

2. to teach them how to evaluate books using our evaluation sheets;

3. to help them deal with stereotypes found in children's books; and

4. to alert them to some of the many good books now available.

We decided to acquaint ourselves with as many books as possible, practice evaluating them and then prepare our own bibliography. Because we were parents of very young children, we concentrated on picture books for preschool through grade three. We compiled a list of about 400 books from nine bibliographies, all supposedly non-racist, non-sexist, non-ageist or a combination of these. (Among our sources were the CIBC's *Bulletin* and *Human and Anti-Human Values*.) We divided the list among ourselves and sought the books out in libraries and bookstores.

After several months, we had found and evaluated about 250-300 of these titles. We analyzed them using information from several sources, including the CIBC's "10 Quick Ways. . . ." In addition, four of us attended workshops on multi-ethnic education and book evaluation given by the General Assistance Center of Portland State University. And, since all of us are parents of preschoolers, we read each book to several children and considered their opinions heavily. Sometimes we found that books we thought were worthwhile didn't appeal to children. Some of these we continued to use but we omitted others since we consider literary quality and appeal to children as relevant criteria.

The evaluation tool we now use is based upon all of the above sources and experiences. Our evaluation sheet—which we distribute to the groups we speak to—focuses on the portrayal of minority characters in the stories—their traits, roles and behavior, their status and relationship to other characters, etc. Readers are asked to evaluate the illustrations, to analyze the story's viewpoint and to determine if the book promotes pride and group identity or limits a minority child's aspirations and self-concept. Among other questions on accuracy, literary quality, etc., the form also asks about the book's contribution to a reader's understanding of the diversity of all races, sexes and ages. A page explaining each of the various evaluation categories and providing examples accompanies the sheet.

We were pleased to find more books about Blacks, Native Americans and people in non-sexist roles than we had expected. On the other hand, we were dismayed to find almost nothing positive about Asian Americans, Spanish-speaking people and older people.

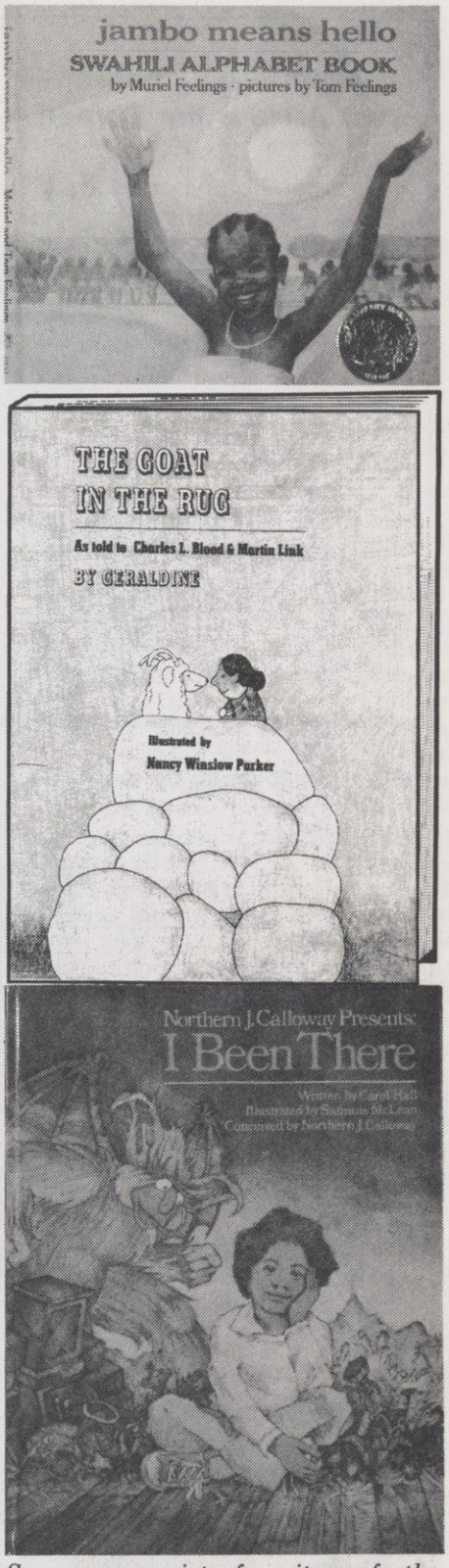
For non-racist books, our favorite examples have come to be *Hawk, I'm Your Brother* by Byrd Baylor, illustrated by Peter Parnall (Scribner, 1976); *Goat in the Rug* by Martin Link and Charles L. Blood, illustrated by Nancy W. Parker (Parents', 1976); Muriel Feelings' *Jambo Means Hello: Swahili Alphabet Book* and *Moja Means One: Swahili Counting Book,* both illustrated by Tom Feelings (Dial, 1974 and 1976 respectively); and *I Been There* by Carol Hall et al., illustrated by Sammis McLean (Doubleday, 1977). A non-sexist book we have become particularly fond of is *Do You Have the Time, Lydia?* by Evaline Ness (Dutton, 1971).

Book Lists Are Fluid

We have discovered that book lists are fluid things, changing as new books come out or as awareness grows. We have revised our own list twice, and it is by no means permanent. We generally hand out a one-page bibliography to the groups we speak to—enough titles to start on but not so many as to be overwhelming. (We have also compiled a longer bibliography for our own use as well as for use by bookstore owners, librarians and others interested in a more extensive list.) We don't even give our unqualified support to the books on our short, one-page list. Some are better than others; some do a particular thing well (sometimes something not found in other books) but have drawbacks. We think people should be critical of *all* recommended book lists—our own, too.

Our project was helped along by a small grant from the Oregon Committee for the Humanities (OCH), which is part of the National Endowment for the Arts (NEA). By coincidence, we had heard from someone who was with OCH that our project—bringing the humanities into the community—was the kind that was likely to be supported.

So last February we wrote a proposal and subsequently received $1500. This money has helped us to buy demonstration books; develop and print publicity materials, book



Some non-racist favorites of the Children's Book Group (top to bottom): Muriel and Tom Feelings' Jambo Means Hello, The Goat in the Rug *by Charles L. Blood and Martin Link and* I Been There *by Carol Hall et al.*

lists and evaluation forms, provide child care when needed and, finally, pay someone to coordinate (I was chosen rather by default). In addition, the grant stipulated that we have two scholar-humanists in our group and use them at each talk. Two of our members—one a professor of children's literature and the other a former teacher and curriculum writer—qualified.

Applying for a Grant

Applying for a grant turned out to be not nearly so mysterious as we had imagined, and I would urge others with our concerns to get in touch with their local humanities council. The people at these councils are there to support community programs that relate to the arts, and efforts to raise awareness of the stereotypes in books that children read in your community must be considered a top priority. As more groups submit proposals for such projects, the persons in charge of the NEA in Washington will become more aware—and more willing—to tackle this problem on a national level. My one caution is that there *is* a lot of paper work!

Our modest grant was only for a three-month period, but it did help immeasurably to get us started. We have not requested another grant for the very simple reason that we no longer need funding; we have the materials we need to make our presentations.

Once we decided we were ready to speak to groups, we began to contact preschools. We were also fortunate to have two favorable articles about the group appear in local newspapers. So far we have spoken to 21 groups that have included parents of preschool children, high school students and grandparents. We hope to speak to teachers and librarians in the future.

Speaking Program

When speaking to groups, our program is roughly as follows:

1. introduction of self and group;
2. brief discussion of philosophy of educating children and helping them internalize values;
3. historical background of stereotypes in children's literature;
4. definition of terms such as racism, discrimination, etc;
5. introduction and explanation of evaluation sheets;
6. division of group into small groups to read and evaluate a book;
7. reports and general discussion of book evaluation;
8. leader discusses ways to cope with biased books; and
9. summary—what group members can do to further their and others' knowledge of this field; questions and comments.

Our presentations last about 90 minutes, although we have sometimes been briefer to accommodate certain groups. Though our demonstration books only go up to grade three, we tell our audience that the concepts are the same for evaluating any book. We also make it clear that we are not advocating censorship. Rather, we want to *expand* options and help group members make *educated* choices.

Future Plans

While we will continue to speak to groups, we have other ideas as well. For instance, we are sharing our books with owners of children's bookstores and hope to encourage their purchase of more unbiased books. In addition, we have talked about the possibility of developing a program for children so that they themselves can learn to be critical readers.

Our program is now pretty set. Our next couple of meetings will include Third World educators and librarians who will share their views on the books we use or others written by or about members of their group. Though most of us have had extensive contact with various racial groups there are, unfortunately, no Third World members in our group now and we see this as a major failing.

We love what we are doing and feel that it is very worthwhile. There has been nothing but positive feedback. We would like to encourage others to try what we have done. (In fact, one of our members has just moved to South Carolina and hopes to start a group there.) *Bulletin* readers interested in more information about our program are invited to write to me c/o the *Bulletin*. ☐

About the Author

SUSAN ALPERIN is co-founder and coordinator of the Children's Book Group, Portland, Oregon.

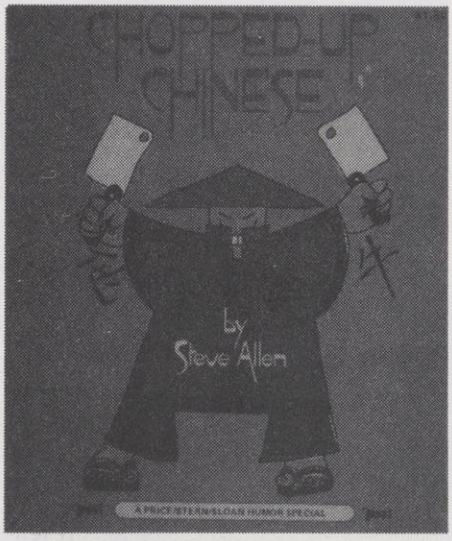
"Humorous" book by Steve Allen is subject of bookstore encounter

The CIBC Observer: A Dialog on *Chopped-Up Chinese*

While passing a bookstore in Grand Central Station recently, we spotted in the window a caricatured Chinese figure on the cover of a book. Upon investigation, it turned out to be *Chopped-Up Chinese,* a new (1978) book of "humor" by Steve Allen—who, we are told, has visited China twice. The book contains supposedly transliterated Chinese phrases (eg., "Kum Sun Dei") which when read aloud sound like English phrases; each is followed by an "American equivalent" (e.g., "Visit us next weekend"). Other side-splitters include "Hu Flung Dung?" ("translated" as "Which one of you fertilized the fields?"), "Khan Men" ("Oriental Swindlers") and "Jah Ni Ka Sun" ("Late-Night Peking talk show host"). But the *most* offensive part of the book are the illustrations by Ed Powers, which contain all the standard racist caricatures of Asian peoples—slits for eyes, buck teeth, queues, Charlie Chan moustaches and Fu Manchu goatees. (Worth mention as well are the sexist introduction and two gay-related "jokes.")

We wanted to add the book to our ever-growing collection of such racist rubbish, but as always felt bad about spending money on it and thus encouraging continued production and sales. While paying for the book, we told the man at the register that the book was offensive to us and highly derogatory to Chinese people and that we were only buying it to use as an example of such trash. He smiled back.

A woman behind the counter—seemingly the manager—joined in, noting that there were books putting down all groups of people—"Italians, Polish, etc." And indeed another "humor" book on the rack from the same publisher was *How to Be an Italian*—written by a Lou D'Angelo. We noted that fact in agreeing with her, and noted as well that Steve Allen and Ed Powers are not Chinese, and even if the authors *were* Chinese, the humor would be no less offensive. We also said that the oppression suffered by Asians, Blacks, Indians and other people of color in the U.S. has been so much greater than the discrimination faced by white ethnic groups in the past as to be an entirely different kind of oppression, and that books like this one encouraged the continuation of racist attitudes. She was, to say the least, put out and suggested that if we didn't like the book, the best thing to do would be not to purchase it. After repeating why we were buying it and suggesting that a more effective response might be for the store not to stock such books, we left, sensing the discussion could go no further. □



As if the text in Chopped-Up Chinese *were not sufficiently offensive, the illustrations add injury to insult by using all the old degrading and humiliating Asian caricatures.*

A teacher reports on one outcome of showing a filmstrip on stereotyping

"Unlearning 'Indian' Stereotypes": A Classroom Experience

We were delighted to receive the material and illustrations that appear on this spread and want to share them with our readers.—Editors.

Dear Council:

Thank you! Thank you! Thank you! I am writing in behalf of a group of teachers at Grantosa Drive School. Last Monday we received the material on "Unlearning 'Indian' Stereotypes" [a kit containing a filmstrip, materials for teachers and students plus suggested classroom activities prepared by the CIBC]. It was greatly needed and well received by the teachers who have used it thus far.

As an example of how much can be learned and unlearned in a short period, here is a sample of one student's images, ideas, and expressions about Native Americans. This student gave me his permission to let you have the material I have enclosed. John is in my fourth grade class.

Item #1 is a sample of the response to the "Diagnostic Activity" given to assess students' images of Native Americans. It was done prior to the viewing of the filmstrip.

Item #2 is a paragraph writing activity done after one viewing and discussion of the filmstrip. The first two sentences of the paragraph were provided for the class as the main idea.

Item #3 is an activity done after a second viewing and discussion of the filmstrip including a period in which the class made its own list of "Do's and Don't's" for [portraying] Native Americans.

Many positive things are coming out of our experiences with the material. . . .

Again, we thank the Council on Interracial Books for Children for the excellent job they're doing.

Jacklyn Smith
Grantosa Drive School
Milwaukee, Wisc.

John did the illustration above (#1) before seeing "Unlearning 'Indian' Stereotypes." He wrote the paragraph at the top of the opposite page (#2) after seeing and discussing the film. The text reads: "A stereotype is a mistaken idea about how a whole group of people behave or think or dress. Unfortunately Native American's are stereotyped in many way's. Native Americans long ago usually lived in teepees. The Indian's usually stay in a group. It is not that nice to make fun of Indian's because you could hurt their feeling very bad, and anyway how would you like it if someone made fun of you and called you name's."

#2

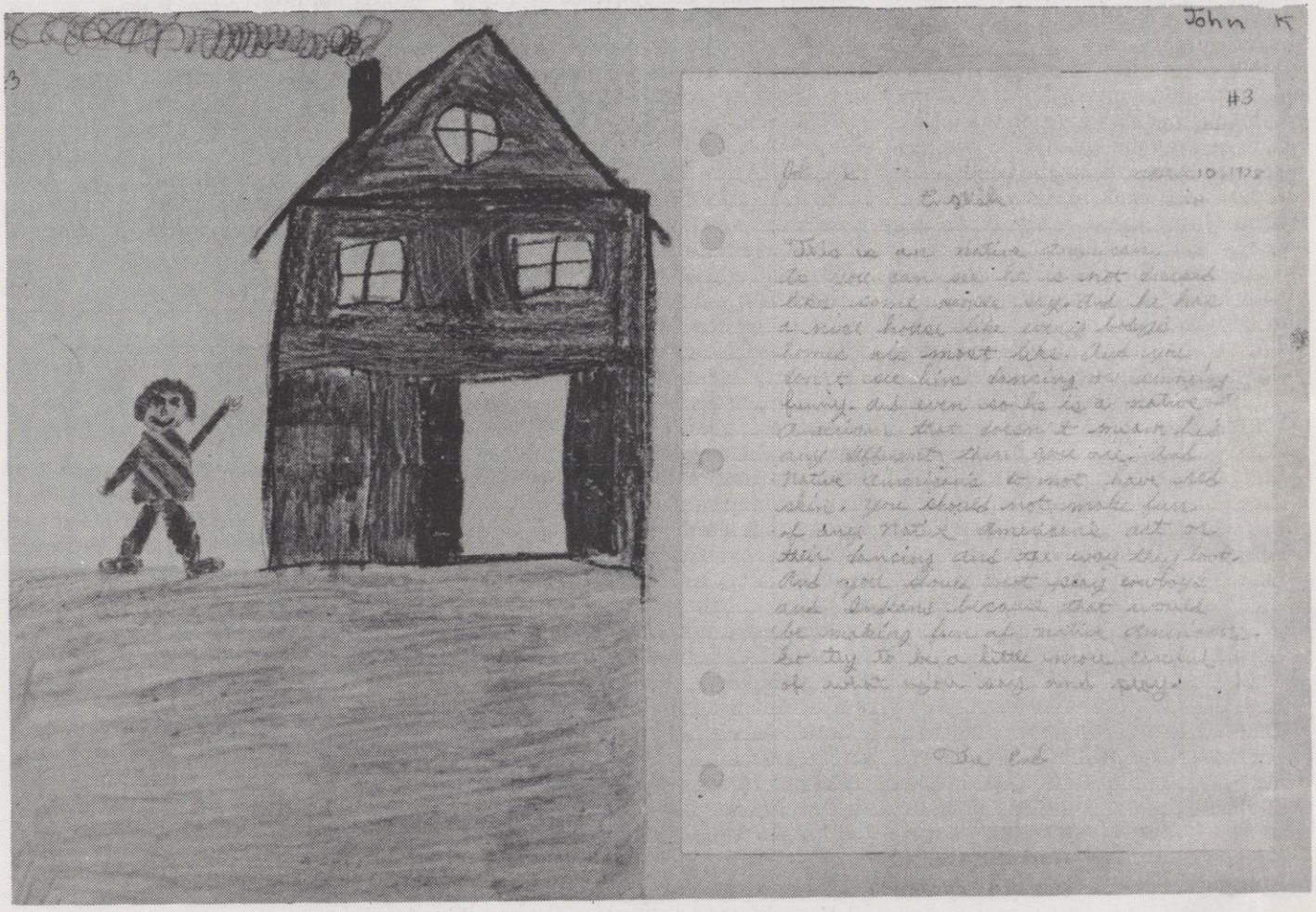
John K april 10, 1978

English

A stereotype is a mistaken idea about how a whole group of people behave or think or dress. Unfortunately Native Americans are stereotyped in many ways. Native Americans long ago usually lived in teepees. Indians usually stay in a group. It is not that nice to make fun of Indians because you could hurt their feeling very bad. And anyway how would you like it if someone made fun of you and called you names.

The End

John did the illustration and text below (#3) after seeing and discussing the filmstrip a second time. The text reads: "This is an Native American. As you can see he is not dressed like some people say. And he has a nice house like every body's homes are most like. And you don't see him dancing or sinnging funny. And even so he is a Native American that doesn't mean he's any different then you are. And Native American's do not have red skin. You should not make fun of any Native American's art or their dancing and the way they look. And you should not play cowboys and Indians because that would be making fun of Native Americans. So try to be a little more careful of what you say and play."



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

How to Become King

by Jan Terlouw.
Hastings House, 1977,
$5.95, 128 pages, grades 5-9

Seventeen years after the king of Katoren dies, Stark, a teenage boy, aspires to win the crown. He is given seven impossible tasks to perform by the power-happy ministers of the "interim" government. Each task is based on a seemingly irradicable situation existing in a different town in the kingdom.

With a delightful comprehension of the laws of science and human nature and the magic of fantasy, the witty author takes the reader on an exciting tour as Stark uses scientific methods to slay a dragon, reveals the greed of the doctors who make a fortune on a simple mixture, and so on. Through Stark's adventures, the reader learns how irrational superstition can hold a community in the grip of fear. The reader is also shown that people can cooperate to overthrow the bondage of an evil, self-seeking government. (When Stark must jump from the palace tower, he is literally cushioned by thousands of pillows contributed by the townspeople who wish to see him become king.)

The translation of this award-winning novel from Holland is a fine contribution to young adult literature. [Virginia Wilder]

Half a Kingdom

by Ann McGovern,
pictures by Nola Langner.
Frederick Warne, 1977,
$6.95, unpaged, grades p.s.-3

Half a Kingdom is a charming story based upon an Icelandic folktale. Whether the original had an active, peasant girl as the hero who outdid the "strongest and smartest men in the land" to find the missing Prince and win "half the kingdom" is moot. In this version the brave young woman, Signe, does succeed and does not *immediately* accept the Prince's marriage proposal. (She waits until they finish a game of checkers before saying, "Yes.")

Signe and her Prince also decide to share their half of the kingdom's riches with the country's poor people so that they "will not have to work so hard and be so poor. And the rich will have to work harder and they will not be so rich."

Since few old folktales recommend sharing the wealth, and few feature peasant girls who aren't extraordinary beauties, credit must go to the author who searched out and adapted this story. Two things slightly mar this delightful tale for this reviewer. First, the only other females in the book beside Signe are two ugly, evil, old-looking female trolls, which perpetuates a negative image of older women. Also, we'd like to suggest a sequel, with the poor, hard-working people in the story doing something about their plight instead of waiting for a new, benevolent ruler. Don't we want to encourage children to *act* against injustice, rather than passively wait for a lucky break?

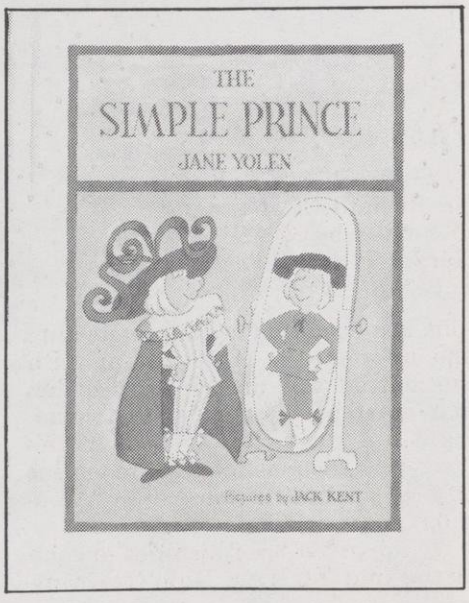
Poking fun at the classic fairy tale stereotypes *is* a big step forward. And the typical CIBC quibbles aside, this *is* an entertaining story. The black-and-white pencil illustrations are delightful, too. [Lyla Hoffman]

The Simple Prince

by Jane Yolen,
illustrated by Jack Kent.
Parents' Magazine Press, 1978,
$3.95, unpaged, grades p.s.-3

Merrily mocking wealthy people's conception of the virtues of "a simple life" is the amusing tale of *The Simple Prince*. The Prince is "tired of idle foolishness and fancy dress balls," so he finds his way to the hut of a poor farming couple and demands some cheese and tea to start his new life. After chopping wood and hauling water for the tea, then milking the cow, churning butter and baking bread, the weary prince is disenchanted. He returns to his home, having learned to say "Please" and "Thank You" to his servants as they do his bidding.

The story and four-color illustrations are funny on an adult, as well as a child's, level, which is a bonus for a book one reads to a young child. This critical reader was hoping the servants would not so "rejoice" at their belated polite treatment. Like Ann McGovern's recent effort to mold benevolent, sharing rulers in *Half a*



Kingdom (see review in this issue), the book is definitely more humanistic than most tales of royalty, but it is hardly the approach I keep hoping for. Shouldn't children be led to question *anyone's* right to rule over others, however benevolently? [Lyla Hoffman]

The Complete Beginner's Guide to Judo

by Stuart James,
illustrated by Robert Harford.
Doubleday, 1978,
$5.95, 116 pages, grades 5-up

This book is attempting to reach the same audience as *The Martial Arts* (reviewed below). This title, however, purports to show the reader how to master judo—an impossible task for a book. In addition, the author reveals his basic attitude when he refers to judo as "a sport game"; this is not the same as a martial art, which judo rightfully is.

In addition to being superficial, the book is also not very anti-sexist. While the author protests discrimination against women at the Olympics, for example, one comes away feeling that his heart is not in his words.

This book is not recommended. [Susan Z. DeSanto, Second Dan Black Belt]

The Martial Arts

by Susan Ribner and
Dr. Richard Chin,
illustrated by Melanie Arwin.
Harper & Row, 1978,
$7.95, 181 pages, grades 6-up

This is a book that is both interesting and informative. In its dealing with the martial arts as a method of human development, it attempts to eradicate the idea, so prevalent in the West, that the martial arts are violent and consist of little more than "chop-chop" techniques.

We are given brief histories of each of the martial arts. Dojo (training hall) etiquette and styles of training are discussed making the book an excellent guide for the beginner who plans to study a martial art but is unsure of which to choose. The reader will come to understand the distinctions between karate and judo and also learn about kendo, aikido, naginata, ninjitsu and kung fu.

Both women and men are mentioned throughout the book and previously unknown women Masters are presented so that there are positive role models for girls as well as boys. This is a first in books about the martial arts.

The authors have put together a concise, positive and inspiring book on a topic long the subject of a bad press. Quotations from Lao-tze and famous old Masters add much to making *The Martial Arts* both fascinating and credible reading. I highly recommend this book for one and all. [Susan Z. DeSanto, Second Dan Black Belt]

Wheelchair Champions

by Harriet May Savitz,
illustrated with photographs
by Jim McGowan.
T.Y. Crowell, 1978,
$7.95, 111 pages, grades 5-7

The history of wheelchair sports in the U.S. is well told in *Wheelchair Champions*. The book offers disabled sports enthusiasts a close look at the varied possibilities for participation in amateur competitive sports at local, national and international levels. For the non-disabled reader, the author provides a sensitive look at the motives of the wheelchair athletes and a better understanding of the many individual and societal barriers they must often face.

Noting that in the wake of every war large numbers of people are confronted with the problems of how to live—and how to live well—with immobilizing disabilities, the author gives a factual account of the rise of wheelchair sports from the 1940's through the present. She emphasizes the individuals (including some women) who have broken some of the barriers and set the records in this area. Savitz relates the new acceptance of disabled people into wider aspects of society today, including the world of sports, to the effects of the civil rights and women's liberation movements in this country, as well as to the growing struggles of disabled people themselves for their rights.

Traditionally, the world of sports is a men's world. This is painfully clear in this book, especially in the chapters on the 1940's and '50's. The first reference to female participation appears in the text about the '50's, when it is noted that a young girl with polio was allowed to become the mascot of a wheelchair basketball team organized at Pan American World Airways. Imagine the feelings of a modern girl reading about a disabled girl who served as a mascot, when in our culture mascots are usually dogs or inanimate objects! Unfortunately, Savitz allows this story to be told without comment, a minor flaw in her work.

The photographer, Jim McGowan, manages to capture the courage and comraderie of the participants in the wide variety of sports for disabled people, and, like the author, avoids stereotyping the athletes as "Super-Crips" or other images of that sort. Instead, the photos reflect the fact

that disabled people are just people who strive to stay in control of their own lives rather than succumb to passive dependency, the traditional lot of people with impairments in this country. The photographer displays a marvelous balance of men and women and of Third World and white participants. The book will provide any reader with a sense of enthusiasm for such activities. [Betsy Gimbel]

Escape to Freedom: A Play about Young Frederick Douglass

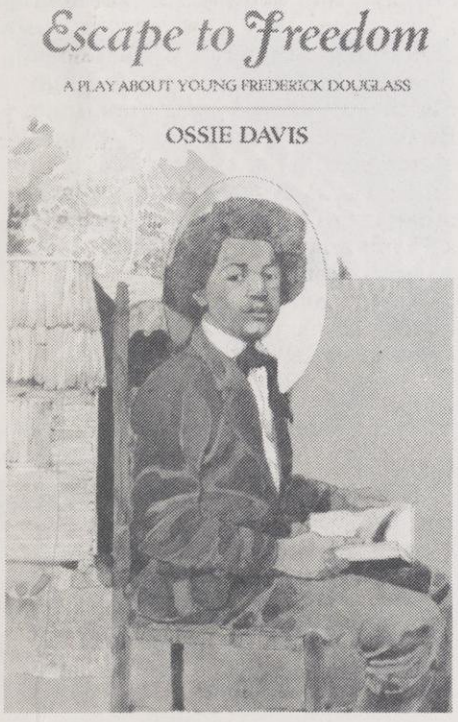
by Ossie Davis.
Viking, 1978,
$7.95, 88 pages, grades 3-5

Ossie Davis, the noted playwright and actor, has written an exciting and significant play that should provide both inspiration and enlightenment for middle elementary grade students.

The play focuses on the early childhood of Frederick Douglass, highlights his ordeal with slavery, and ends with his escape to freedom and subsequent marriage. His later achievements are summarized in the final lines that the cast speaks to the audience. The critical events that shaped the life of Frederick Douglass are all vividly brought to life in a manner that engages the emotions of the reader. Most gripping is the scene in which Douglass, recognizing that he had been dehumanized by the notorious slave-breaker Covey, refuses to submit to another thrashing and conquers his oppressor.

The play also offers a rich opportunity for the study of the survival mechanisms that the slaves developed to endure the trials of slavery and at the same time work for their own liberation. Most of them are portrayed—the wearing of the mask, the artful dissembling and the use of song to make satirical comment. Also highlighted is the great assistance given slaves by freed Blacks eager to help in the liberation of their enslaved brothers and sisters.

Excellent use is made of African American songs to move the action along. The suggested staging is simple but inventive. In writing a book of such high calibre for young people, Mr. Davis has used his quite considerable talents to perform a valuable service. [Beryle Banfield]

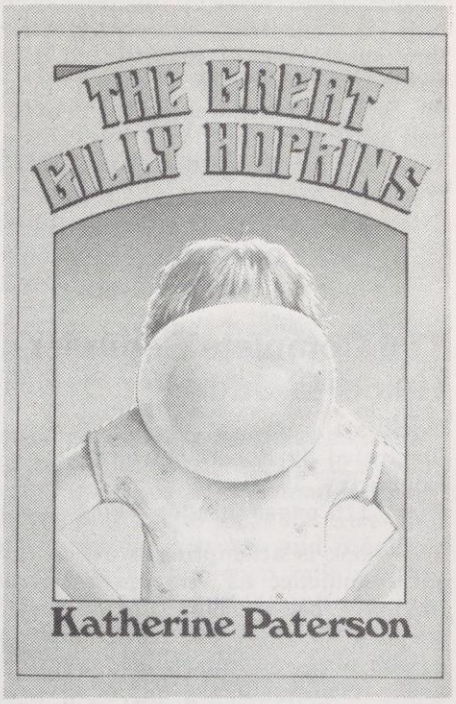


The Great Gilly Hopkins

by Katherine Paterson.
T.Y. Crowell, 1978,
$6.95, 148 pages, grades 7-up

Newbery prize-winning author Katherine Paterson has scored again in her intense, no-nonsense portrayal of Gilly Hopkins. Gilly, a foster child, is eleven going on forty. Having been shifted from one foster home to another, she prides herself on being smart—and unmanageable. She lives by her wit, yet reflects the emotional immaturity of an average eleven-year-old.

Maime Trotter, the fat, semi-literate, impoverished widow who is Gilly's current foster mother, provides loving discipline in her somewhat dilapidated home. William Ernest, Trotter's other foster child, is Gilly's counterpart—introverted, frightened



and non-assertive. Trotter makes it patently clear, however, that W.E. is as special to her as Gilly.

Mr. Randolph, the blind, elderly, Black man who lives just up the hill, is a daily dinner guest at Trotter's table. Initially Gilly reacts as negatively to Mr. Randolph's color and presence as she does to everything else, but she soon responds to his kindness and love of books. The fact that Gilly steals money from Mr. Randolph is not related to his color; she is trying by whatever means necessary to get money to find her real mother.

Gilly's intricate scheme for getting back to her mother involves deceit, theft and lies, but she does not succeed and soon learns to love the people she is living with. Because of her lies, however, Gilly is taken away from Trotter. She learns that her mother never wanted her after all and finds that she has lost both an unglamorous but supportive reality as well as her long-held illusion of a lovely and loving mother who would rescue her.

This extraordinarily well-written and well-paced story provides an excellent vehicle for helping to develop humanistic values in the teen-aged

reader. The touching, often comic story of "the great Gilly Hopkins" could provide insight as to how it might feel to be a disinherited ward of the state, totally alone with bubble after bubble of hope bursting in your face. In terms of both style and content this book rates high. [Virginia Wilder]

Woman Against Slavery: The Story of Harriet Beecher Stowe

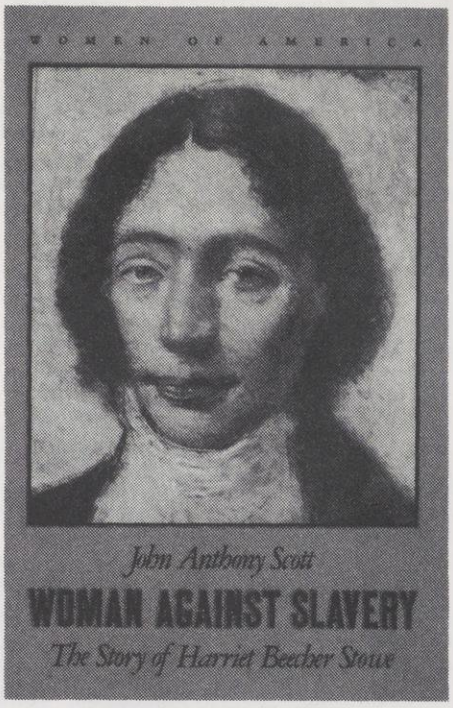
by John Anthony Scott,
illustrated with photos and etchings.
T. Y. Crowell, 1978,
$7.95, 169 pages, grades 10-up

This biography of Harriet Beecher Stowe by historian and educator John A. Scott is one of the "Women of America" series. The author offers a scholarly study of how historical and personal events shaped the woman who—in turn—wrote a book which helped shape our history, *Uncle Tom's Cabin.*

Uncle Tom's Cabin was based on a series of actual incidents brought to Stowe's attention during many years of her life. She was a gifted child whose writing talents were encouraged by an unusual father and a remarkable teacher. Since her father and several of her brothers were Christian ministers, and many abolitionists crossed the family path, the combination of talents and concerns resulted in a book which brought her fame and fortune, as well as bringing white people in the U.S. and Europe a vivid understanding of the evils of slavery.

The ironies of the sexism Stowe suffered from but never questioned and the racism so clearly implicit in her writing when judged by today's consciousness are fully examined by the author. He also reports on how the commercial exploitation of the book's popularity by racist whites-in-blackface minstrel shows—not the book itself—was responsible for the term "Uncle Tom" meaning a servile, docile Black man.

The book may be heavy-going for young readers who are accustomed to



faster-paced, less analytic biographies. But for serious readers, willing to absorb a great deal of historical background, this book has much to offer. [Lyla Hoffman]

I Greet the Dawn: Poems by Paul Laurence Dunbar

selected, illustrated and with an introduction by Ashley Bryan.
Atheneum, 1978,
$7.95, 170 pages, grades 6-up

One of the tragedies of Dunbar's life was that the literary world of his day insisted on acclaiming only his dialect poems, some of which presented idyllic pastoral pictures of plantation life under slavery. This attitude on the part of white America can be traced directly to the influence of the powerful critic, William Dean Howells. Howells praised Dunbar's dialect poems but wrote that while his poems in standard English were even more than very good they were "not distinctively his contribution to the body of American literature." Dunbar himself responded to this rejection by writing bitterly, "But ah, the world, it turned to praise/A jingle in a broken tongue."

Ashley Bryan has gathered together in this volume all of Dunbar's lyric output plus eight of his dialect poems, including the popular "Negro Love Song" and "Little Brown Baby." Those unacquainted with Dunbar's works in standard English will have an opportunity to become familiar with this aspect of Dunbar's wit and caustic comment. Included here are the powerful "We Wear the Mask that Grins and Lies" and the bitter "A Debt." Also included are the beautiful odes to African American heros such as Frederick Douglass and Alexander Crummell.

This book serves as a useful companion to those other volumes of Dunbar's work that contain such important and well-loved poems as "Ante-Bellum Sermon" and "When Malindy Sings." [Beryle Banfield]

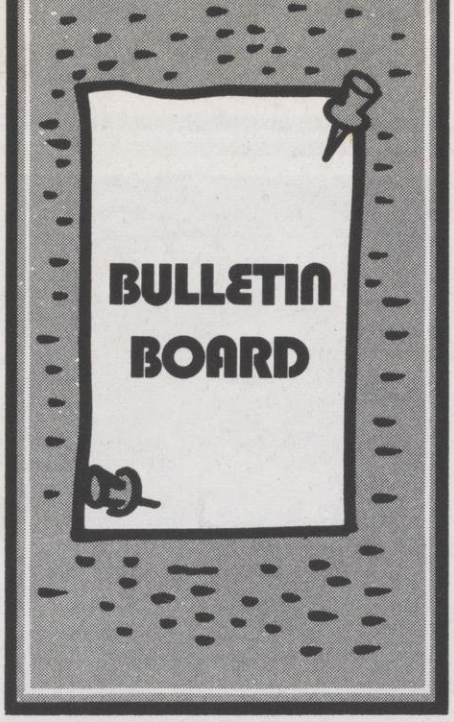
Ike and Mama and the Once-a-Year Suit

by Carol Snyder,
illustrated by Charles Robinson.
Coward, McCann & Geoghegan, 1978,
$5.95, 47 pages, grades 3-6

Strictly for sentimental nostalgia about the good old poverty days of bargaining on the Lower East Side of New York City, this book pits Mama—the sharpest negotiator in the Bronx—against a hapless shopkeeper. Mama escorts her own son, out to buy his first $5 Passover suit, as well as 13 other neighborhood boys—each with a $5 bill and out to purchase Easter or Passover suits. Mama's inevitable triumph leaves everyone happy. The reality of slum life in the year 1918 never dims the happy glow.

Since my own experience with the intricacies of Lower East Side bargaining was not markedly different in the 1940's or '50's, I enjoyed the book. Alas, my bored grandson has only shopped for jeans in neighborhood shops, so he found the notion of bargaining incomprehensible. If adults will explain, then buy the book.

The amusing charcoal and pencil art work helps create atmosphere for the story. [Lyla Hoffman]



Frankfurt Book Fair Features Anti-Racist Display

The Frankfurt Book Fair is the largest annual book exhibit in the world (this year a total of 5,089 publishers from 87 countries participated, and there were more than 175,000 visitors). The Fair theme this year was "The Child and the Book," and the CIBC was one of 25 organizations from around the world invited to make presentations about their efforts in behalf of children's literature.

At the Fair a CIBC booth displaying the *Bulletin* and other anti-racist, anti-sexist materials drew an average of one thousand people a day during the six-day Fair. Supplies of a reprint of a *Bulletin* article challenging the traditional interpretation of the popular *Pippi Longstocking* as a feminist children's book were exhausted the second day. The article suggested that *Pippi Longstocking,* far from offering a positive role for young girls, was actually sexist and, because it pokes fun at Third World people, racist. The critical article was distributed because Astrid Lindgren, Swedish author of *Pippi Longstocking,* won this year's Peace Prize, given annually at the Fair by the German Publishers and Bookmakers Association. The CIBC article generated some controversy, and resulted in the Swedish Broadcasting Corporation's interviewing CIBC President Beryle Banfield.

At the CIBC booth a display of 30 children's books offering positive Third World images also attracted interest. Among the titles displayed were *Honey, I Love* by Eloise Greenfield, Min Fong Ho's *Sing to the Dawn* and Mildred Taylor's *Song of the Trees* and *Roll of Thunder, Hear My Cry.* Also distributed at the CIBC booth were anti-racist materials from three British organizations: the National Committee on Racism in Children's Books, the Children's Rights Workshop and the Race Relations Institute.

In addition to inviting the CIBC and other groups, the Frankfurt Book Fair organizers hired a team of social scientists to analyze 700 West German children's books dealing with Third World subjects. "Most of these books contain stereotypes, distortions and blatant discrimination," said Dr. Jörg Becker who headed the study team. The 700 books were published during the past ten years and dealt with peoples in Africa, Asia, Australia and Latin America. The books were displayed at the Fair in a special exhibition, "The Third World in Children's Books."

Commenting on these and other titles on display, Beryle Banfield, who had been a principal speaker at the World Council of Churches conference on "Racism in Children's and School Textbooks" that took place immediately prior to the Book Fair (see page 3), noted, "I was shocked at the pervasiveness, at the crude and blatant racism of the books labeled as best-sellers. I can only hope that this display will sensitize publishers and readers to the need for non-racist and anti-racist materials."

Chief among the offenders were the highly popular adventure series *Zehn Kleine Negerlein* (Ten Little Niggers); *Alle Mein Freunde* (All My Friends), stereotyping all Third World peoples; *Ten Little Indians*; and the numerous Tin Tin adventure stories, in particular the title *Tin Tin au Congo,* with grotesque caricatures of African peoples. More detailed comments about these and other books will appear in a special issue of the *Bulletin* to be published next year, the International Year of the Child.

Equal Rights Lesson Plan

Now that the Equal Rights Amendment extension has been passed by Congress, activities to raise children's awareness of the issues involved take on special significance. Therefore, we again urge *Bulletin* readers to share the elementary school ERA lesson plan that appeared in the last issue (Vol. 9, No. 6) with their colleagues.

Part of that lesson plan was published simultaneously in *TABS* (fall, 1978). We wish to thank the editors of *TABS* for their cooperation and to alert readers to the anti-sexist lesson plans that regularly appear in *TABS* (quarterly; subscriptions, $17 institutional, $8.50 individual; write 744 Carroll St., Brooklyn, N.Y. 11215).

We also wish to thank elementary school teacher Jane Califf for her assistance in preparing the ERA lesson plan.

Jane Addams and Coretta Scott King Prizes Awarded

Presentation of the Jane Addams Children's Book Award to a work that "most effectively promotes peace, social justice and world community" was made October 26 to Lawrence Yep for *Child of the Owl* (Harper & Row). Honor awards were given to Ilse Koehn for *Mischling, Second Degree* (Greenwillow) and to Myron Levoy for *Alan and Naomi* (Harper & Row). In addition, special recognition awards were given this year to Lucille Clifton for *Amifika* (Dutton) and to Ashok Davar for *The Wheel of King Asoka* (Follett).

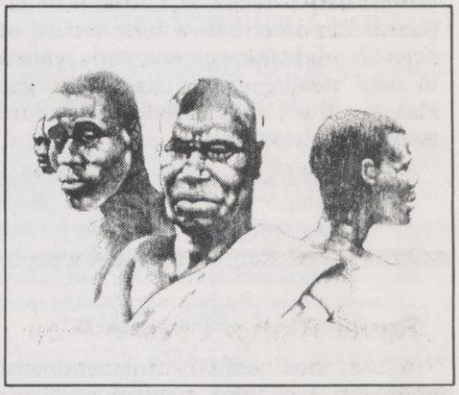
Earlier this year the 1978 Coretta Scott King Award was given to Eloise Greenfield for *African Dream* (Crowell). This prize is awarded to an "outstanding inspirational and educational contribution designed to promote better understanding and appreciation of the culture and contribution of all peoples."

Coordinator Wanted

A project coordinator is wanted for a Native American education program in New York City (Title IV, Part A). Contact Donna Lovell, 66 Court St., Brooklyn, N.Y. 11201 or telephone (212) 683-8535.

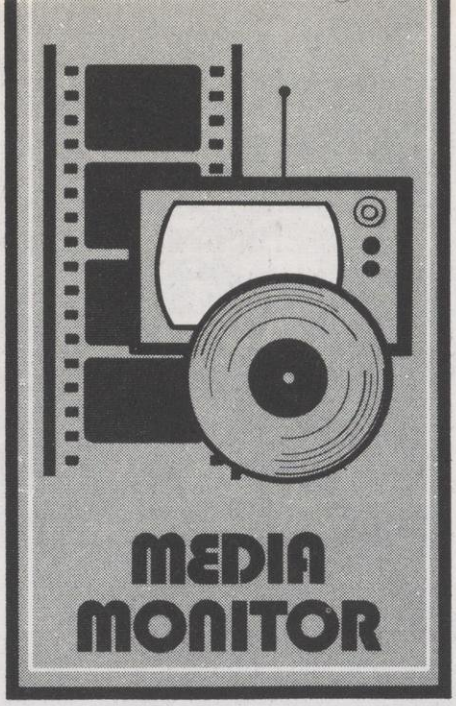
ILLUSTRATOR'S SHOWCASE

This department brings the work of minority illustrators to the attention of art directors and book and magazine editors. Artists are invited to submit their portfolios for consideration.



Ronald Lucas (work above and left), who studied at the Art Students League, has won numerous prizes for his work. Mr. Lucas can be reached at 178-43 130th Rd., Queens, N.Y. 11434; tel.: (212) 527-3018.

Hameed Benjamin (work above), a free-lance designer, has had work in many exhibitions and has won several awards. Mr. Benjamin can be reached at 103 Broadway, Studio #4, Brooklyn, N.Y. 11211; tel.: (212) 388-7230.



New Communications Act Needs Anti-Racist Input

Following public hearings before the House Subcommittee on Communications that ended this September, controversial legislation known as HR13105 has been withdrawn, and is now being rewritten for introduction into the next Congress. HR13105 was intended to take the place of the now hopelessly outdated Communications Act of 1934 and to deal with the societal and technological implications posed by cable and satellite TV, and other innovations that have come on the scene since the formulation of the Act 44 years ago. HR13105 was withdrawn after considerable protest that it benefited private operators and was not in the public interest. The legislation had been co-authored by the Subcommittee chair, California Representative Lionel Van Deerlin, a former broadcaster, and Florida Representative Louis Frey, Jr.

The Rev. Everett C. Parker, director of the Office of Communications of the United Church of Christ—an organization that has a long record of actively fighting racism and sexism in the media—made the following statement at the September 13 Subcommittee hearing:

> "The bill is a signal to broadcasters that they no longer need be concerned about affirmative action requirements for minorities and women, and consequently, they can ignore the interests and tastes of those minorities in programming, and stop hiring and promoting them."

While the actual Subcommittee hearings have concluded, the official record is still open, and anti-racist and anti-sexist groups and individuals are urged to send comments to Representative Van Deerlin, Chair, Subcommittee on Communications, D-333 Rayburn House Office Bldg., Washington, D.C. 20515.

Institutional Racism Avoided on TV

In a recent interview about the rewrite of the Communications Act (see story above), Nelson Price, president of Media Action Research Center (MARC), also stressed the need for anti-racist involvement.

Price also noted that TV programming now treats racism as an entirely individual matter, conveniently overlooking its societal nature. "It is hard to visualize institutional racism," Price said, "and easy to visualize personal racism." He said MARC takes the position that racism will never be overcome until it is seen for what it is, a basic and intrinsic part of the institutions in our society. "The communications industry is also an institution, and as such its racism must be dealt with on an institutional level," he commented.

In addition, Price pointed out that the violence of individuals on TV obscures the violence of institutions and government against the poor and minority persons. "It suggests that if we can stop personal violence we will have resolved our societal problems. TV deals inadequately with subtle but oppressive violences of economics, health, education and welfare," Price noted.

MARC is an independent, not-for-profit organization which researches the effects of television on persons and develops educational programs on media effects. One of these programs is Television Awareness Training (Bulletin Board, Vol. 8, No. 2).

For more information contact MARC, Rm. 1370, 475 Riverside Dr., New York, N.Y. 10027.

Film about Disability

Like Other People; color, 37 minutes; $37.50 rental, $375 purchase; Perennial Education, 1825 Willow Rd., Northfield, Ill. 60093.

Like Other People is primarily a love story. Two young people meet. Their relationship flourishes and they fall in love. This all seems very natural, but there is a catch. Margaret and Willy have cerebral palsy, and disabled people are not "supposed" to fall in love.

The film focuses on the difficulties that disabled people experience because society assumes that they are not—and indeed should not be—loving, sexual complete people. As Margaret comments, "We have a battle in every way. We have to prove we are intelligent, we have to prove we have feelings." The force of societal pressure is illustrated in a discussion Margaret has with another disabled woman who explains that she was permitted to become engaged but not to marry. When Margaret asks, "Doesn't this make you angry?" the woman replies, "Well, it was very difficult, I mean we've just learned to accept it over a long number of years. As I said, we've been engaged ten years now."

The film indicates that disabled people are claiming their civil rights and that society's attitudes are changing. The film shows a wedding ceremony between two people with cerebral palsy, and Margaret and Willy are shown living—and sleeping—together.

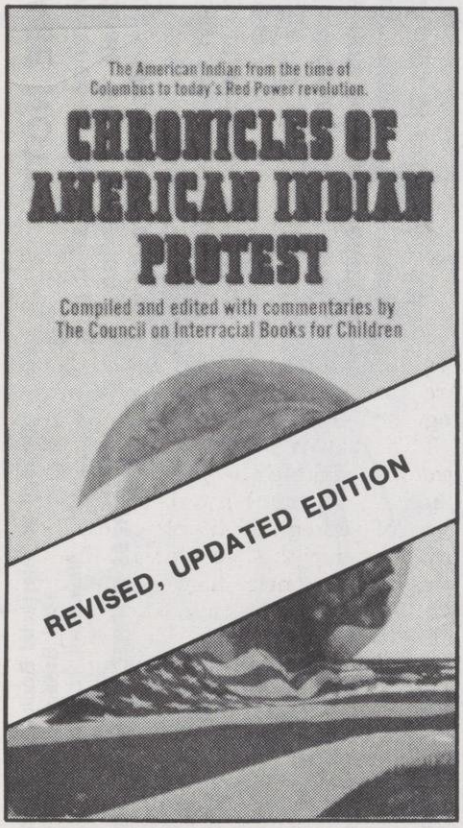
This British film concentrates on a group of disabled people who live in a "hostel" or small group home. This type of segregated living contradicts my own view that people with disabilities reach their highest potential while living as independently as possible in the community. The film does not make clear why the group lives there or if it is by choice.

Although it concentrates on love, sexuality and marriage, the film does deal with such issues as discrimination, charity, negative societal attitudes, living independently, employment, etc. It does not, however, seem that the disabled people in the movie are initiating any political activity to attain their goals. When this was pointed out by one viewer, another viewer suggested that perhaps a disabled person needs to recognize and accept his/her own worth as a whole person before he/she is able to wage a political battle with society.

Like Other People is beautifully produced and it gives provocative insights into many societal attitudes toward disability. It is a valuable and informative movie—especially for people who work directly with disabled people. [Frieda Zames]

Now from the CIBC Racism and Sexism Resource Center

CHRONICLES OF AMERICAN INDIAN PROTEST



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