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INTERRACIAL BOOKS FOR CHILDREN

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Tarzan Lives!

Myth and Reality in Children's Books about Africa

Mural Art as Consciousness-Raiser

INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

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ARTICLES

DEPARTMENTS

COVER

Tarzan represents the false picture of Africa shown in U.S. children's books. African realities—such as the anti-apartheid demonstration in Johannesburg at the right—are ignored.

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Ten stereotypes found in books on Africa published in 1977. The first of a series of articles on how Third World nations are portrayed to children in the U.S.

TARZAN LIVES!

A Study of the New Children's Books about Africa

By Susan J. Hall

For more than 12 years now I have worked with schools and libraries on a variety of projects evaluating educational materials about Africa. Most recently, I have been with the African-American Institute (AAI) where I undertook a study of U.S. teaching materials about that continent. Our objective was to alert those responsible for creating, buying and using such materials to the common stereotypes of Africa that still prevail in U.S. materials.

Last year AAI published the findings of this study, "Africa in U.S. Educational Materials" (see resource list at the end of this article). What the analysis demonstrates is that the content of textbooks and supplementary print materials has improved little over the past decade.

Since I had already studied the depiction of Africa in textbooks, the Council on Interracial Books for Children asked me to analyze new trade books and apply to them the insights gained in evaluating textbooks.

I examined all children's books on Africa published in the U.S. last year. Although I knew that there had been a rather precipitous drop in the number of books about Africa since the late 1960's, I was distressed that I could locate only 18 titles released by major publishing houses in 1977.

Of the 18 books examined, only 2 books were free from factual errors, patronizing vocabulary and/or the most blatant ethnocentrism and racism. Listed below are the ten most serious flaws I found in these books. (Although 16 of the 18 books manifested one or more of the problems discussed in this article, I quote only the most striking examples in each category.)

1. Factual inaccuracies abound. Statistics and similar data are often misreported or misinterpreted. A nonfiction book, Lila Perl's *Egypt* (Morrow Junior Books), claims that the country's "population is currently at 37 million, making Egypt the most populous country in Africa" (p. 133). Thirty-seven million is an accurate enough figure. But what about Nigeria with its 68-80 million people? A mistake like this is inexcusable. It could have been so easily avoided had the author or the editor referred to current United Nations figures, an up-to-date almanac or a recent atlas. Such an error alerts one to scrutinize carefully the rest of the book's "facts."

2. Historical accounts are often distorted. The African history in children's books is too often based on the impressions of travelers, not on solid research. In *Jeremy and the Gorillas* by Lillian Gould (Lothrop, Lee and Shepard) the reader finds the following about Uganda:

> Because Uganda had been a British protectorate since the 1890's the official language of the country was English, which most of the natives had learned from the missionaries. But Jeremy found it easier to converse with them in Swahili, that mixture of Bantu and Arabic.
>
> After Kenya, Uganda was wonderfully peaceful. Its British administrators had never permitted Europeans to own the land; no one but the native Ugandans could farm it. (pp. 69-70)

Criticism of the word "natives" aside for the moment, most Ugandans did not learn English from the missionaries. Quite the contrary. Most missionaries in Uganda learned African languages and proselytized in them. The teaching of English, moreover, was not widespread in the country during the 1950's when the story of *Jeremy* is set.

In addition, there is no language called Bantu. The word is one that linguists use to classify tongues in much the same way they use the word Romance. It would have been more correct to say that Swahili is a Bantu language with some Arabic vocabulary just as French is a Romance language with some Germanic vocabulary.

Finally, Europeans most certainly did own land and farm in Uganda. What makes the country different from Kenya on this count is that the Europeans did not own land on the same scale as in Kenya and by the 1950's many had abandoned their farms.

3. Pejorative language reinforces stereotypes. Africans are still referred to as "natives" or, worse, "savages"; their ways of life are described as "primitive." In addition, they live in "huts," not houses, and wear "costumes," not clothes. Their religions are classified as "witchcraft," their priests as "witchdoctors" who use "magical potions." These are only a few of the objectionable words I came across in the books.

I am a freedom-fighter
you are a guerrilla
he is a terrorist

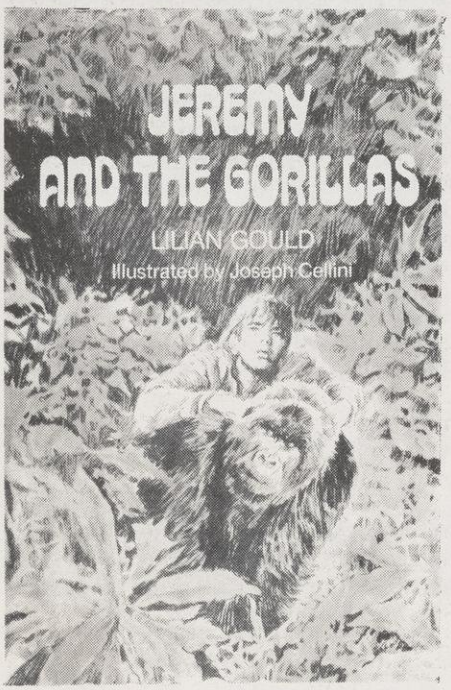
we are civilized
you are primitive
they are savages

From "Mark My Word!" by Evelyn Jones Rich, *Africa Report*, November-December, 1976

If you are unsure as to why these terms are pejorative, ask yourself how often you use them to describe yourself or people perceived to be like you. Also, check the dictionary definitions of these words. You may be surprised to see how offensive their meanings are.

Take the word "native." The 1976 *World Book Dictionary*, a Thorndike-Barnhart reference widely used in schools, defines "native" as "a member of a less civilized people, usually not white (now often used in an unfriendly way)." And consider the old movie cliché, "The natives are restless tonight." Neither picture is complimentary. Can we blame Africans for taking offence at the word?

Who's in Rabbit's House? *mixes fact and fiction. It gives a false, exotic picture of an African culture by using masks that are an "artistic invention" to tell a Masai tale.*



Jeremy and the Gorillas *combines "Mau Mau," a young white boy whose screams scare off four armed Africans, inaccurate Swahili and a "Tarzan and the apes" cover—what less could any tale require?*

"Primitive" is another commonly used term, as in the following from *Egypt*.

> Today 57 per cent of all Egyptians live strung out along the Nile and its canal networks in some 400 primitive villages. Most are without electricity, running water, sanitary facilities, paved roads, or telephones. (p. 135)

What makes the villages "primitive" is that they lack amenities *we* consider essential. But wouldn't it have been more interesting for our children to have read what Egyptians have and value rather than just learning what they don't have? Perhaps Egyptians and others do not value material developments in the same way we do. Not long ago an anthropologist did a study of an Egyptian village, focusing on the changes taking place there after the building of an industrial complex nearby. One of the spill-over effects from the new industrial site was that the villagers' homes got piped-in water. Despite this new convenience women continued to congregate daily at the village well. It had always been the local gathering spot where women exchanged news with others in the village. The well had served a social as well as an economic function, and the women apparently valued the former more than they valued the convenience of running water. It is very possible that the people from the "primitive" villages mentioned above would share this feeling. Children reading this book will have no way of finding out.

In the introduction to *Who's in Rabbit's House?* by Verna Aardema (Dial) we learn that Leo and Diane Dillon have used "typical" Masai "hairstyles, costumes, jewelry, housing and general terrain" in their illustrations. It is doubtful that the Masai think of their everyday apparel as "costumes." Why is it that this word is used almost exclusively in descriptions of people whose clothing is "different"?

An Oba of Benin by Carol Baker (Addison-Wesley) tells how the Portuguese helped the Bini in a war. One bit of narrative says: "The Bini painted their bodies with magical potions for protection." Juxtaposed to this text is a picture of Portuguese in war regalia carrying a banner with a madonna on it; there is no corresponding narration describing their preparations or the significance of the banner. Yet both the narration about the Bini and the picture of the Portuguese are manifestations of the same phenomenon—peoples' faith that a force stronger than they would help them win. Why then are the Bini presented as relying on "magical potions"? Were they not—like the Portuguese—simply following a religious practice?

It is a depressing fact that the authors of children's books are still dismissing African belief systems as "witchcraft" and dubbing their "holy water" a "magical potion." Phrases such as these reveal more about a writer's perspective and lack of knowledge than they do about the religious practices of Africans.

There are, of course, other loaded words in these stories. We have not yet examined "savage," "hut" or others. The point has been made, however. When we select children's books about Africans and other Third World people we should be especially sensitive to the language used to describe the people and their ways of life. If the vocabulary is not that which we use to describe ourselves, we should check it carefully to make sure it does not conjure up negative images and reinforce damaging stereotypes.

4. Africans continue to be described in cold-war terms. Governments are judged to be either "pro-Communist" or "pro-West." Once more, *Egypt* offers an example. It gives a somewhat puzzling explanation of why and how the Soviets were expelled from that country, ending with:

> This stunning move clearly indicated a further turning away from the Soviets to the Western and neutralist countries, as Sadat intensified his search for technology, military supplies, and economic aid in Western Europe, the United States, and China. (p. 131)

Perhaps more than any other African leader, Sadat has confounded U.S. politicians and analysts. Does a statement like the one above provide any insight into his policies? Indeed not; in fact, such an explanation confuses his moves even further. For example, does the statement above indicate that we are to classify China as

"Western" or "neutralist"? Couching descriptions of Third World countries' politics in cold-war terms is never helpful when one is trying to understand the meaning of events.

5. Customs and beliefs are taken out of context and the unusual heightened. This practice gives aspects of African cultures more importance than they have to Africans themselves. *Ashanti to Zulu: African Traditions* by Margaret Musgrove (Dial) abounds with examples of this practice. In a vignette of the Sotho people in southern Africa, the book tells how a bride carries a beaded doll instead of a bouquet at her wedding. The Sotho bride gives the doll the name she hopes to give her first child. This is *all* we are told about the Sotho. Now turn the vignette around. Suppose a southern African wrote a book in which she included *one* tidbit about the U.S.—"A U.S. bride carries a bouquet of flowers. After the ceremony, she tosses it among the unmarried women guests. The people believe that the woman who catches the bouquet will be the next married." How quaint and strange we would appear! Moreover, the custom really tells very little about us. Why, then, do we stress such trivia about Africans?

The same book tells us that "A wealthy Quimbande man can have many wives." While it is true in many cultures that men are allowed by law to have more than one wife, reliable anthropologists and sociologists tell us that there are few cultures where the majority of men are polygynous. They estimate, in fact, that less than 10 per cent of African men are polygynous. Why highlight the practice of a minority? The idea of multiple spouses seems to be a U.S. preoccupation, judging from how often references to polygyny appear in our books about Africans. To take this one step further, turn the statement around. How would we react to reading in a book published in Africa about ourselves that "A wealthy U.S. man can have as many wives as he can afford divorces." This statement has about as much validity to it as the statement about the Quimbande.

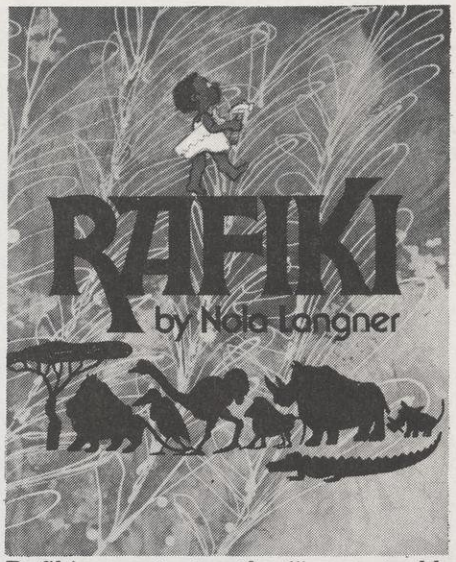
Perhaps the most blatant example of this practice can be found in *Who's in Rabbit's House?* Again the introduction gives the clue; it notes that the masks which the actors use to tell their story are "the Dillons' [the illustrators] own artistic invention." If Masai do not use such masks to tell their tale, why bother putting Masai in the story at all? The answer seems to me pretty obvious. The Masai are, in many people's eyes, a romantic and exotic people. They are fascinating because they appear to be so different from ourselves. Masai are not seen as people worthy of our interest, understanding and respect; instead, they are perceived as objects of our curiosity. In *Who's in Rabbit's House?* they add "color" to the tale, thereby increasing its appeal. But does the story tell us anything about the Masai? Nothing at all; in fact, it creates a false impression by imposing a foreign technique on their story.

6. African languages are misused. Apparently attempting to bolster their own seeming authenticity, texts often intersperse their narrative with words from African languages when perfectly legitimate English equivalents are available. Frequently the result is that the Africans' ability to master English therefore becomes questionable or the actual meanings of the words become distorted. In *Jeremy and the Gorillas* we read that the "Mau Mau" came to kill "the bwana Jenkins and the kidogo bwana" (p. 56). Interestingly, "Mau Mau" is not even an African expression. It must have sounded like one, however, to the British who used it to designate those Kenyans who fought for independence in the 1950's. An author writing about that period of history should have known this.

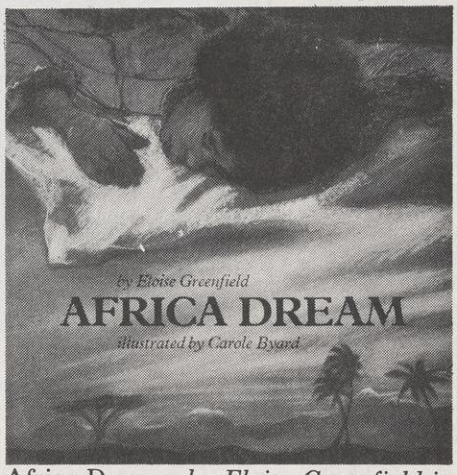
"Bwana" and "kidogo bwana" mean "mister" and the "young master." When I was in East Africa in 1962, Africans objected to the use of these words in an English sentence. If the expressions were considered derisive that long ago, why are they appearing in a 1977 book? What they imply is that Africans did not know words such as "mister." Worse, they also make it seem as if the author is conversant with Swahili. Since "kidogo"* is not correct grammatically in this context, the idea that the author has any knowledge at all of Swahili is highly questionable.

There is another example of this practice in *Ashanti to Zulu.* About the Hausa, the book says: "Allah is their god, and Islam is their religion." "Allah" is the Arabic word for god. The way the word is used here would make the reader think the Hausa worship a different god from the being we call by that name.

Rafiki by Nola Langner (Viking) provides yet another illustration. It tells us that "In Africa 'Jambo' means hello." Other Swahili and corrupted Swahili words in the text are also described as being "African." But Swahili is not spoken all over the continent. West Africans do not greet each other with "Jambo"; nor do the majority of Northern, Southern and Central Africans. In fact, the *majority* of Africans do not speak Swahili. Why generalize, sacrificing accuracy,



Rafiki *perpetuates the "impenetrable African jungle" myth and, in addition, misuses the Swahili language.*



Africa Dreams *by Eloise Greenfield is a sensitive fantasy in which a little girl dreams about being in Africa.*

*The correct form would have been "bwana ndogo." I am indebted to Sharifa Zawawi, my Swahili teacher, for making this point when I was learning the language.

The text describes Dogon farming methods, but the accompanying illustration by Leo and Diane Dillon in Ashanti to Zulu *focuses on the "exotic" dress and masks worn by Dogon dancers.*

when it is not necessary? We already have so many false ideas about the continent it is disturbing to find new ones being invented and perpetuated.

Rafiki has other language-related problems. At the story's opening, we read that "Rafiki walked into the jungle." Since a jungle is "an impenetrable thicket or tangled mass of tropical vegetation"—according to *Webster's Seventh New Collegiate Dictionary*—one can only wonder how the little girl could manage to walk *into* it. "Jungle" is, in addition, one of those buzz words so often wrongly associated with Africa, conjuring up visions of an "impenetrable continent." Yet only about 7 per cent of the continent is even forest, with what little "jungle" there is existing on the banks of rivers winding through the forests. When will authors and publishers realize that obviously inappropriate words, such as "jungle," detract rather than add to the authenticity of a story's African setting?

7. The "exotic" is emphasized. "The Dogon people," *Ashanti to Zulu* tells us, "are farmers. They live in Mali, where they carve their fields into the rugged mountains like wide, flat stairsteps." There is nothing wrong with this text. The mischief is caused by the accompanying picture which prominently features Dogon dancers wearing tall, carved wooden masks. Children examining this illustration might well wonder how the Dogon people can perform arduous farming tasks wearing such encumbrances. Dogon carving and dancing are sophisticated art forms with significance to the Dogon people. Portraying them in this out-of-context manner caricatures these arts. It also subtly underscores one of the most objectionable stereotypes we have of Africans: they sing and dance a lot.

Charles Bible's *Hamdaani: A Traditional Tale from Zanzibar* (Holt, Rinehart and Winston) is another picture book with problems. The adults are realistically drawn, but the children are not; they look like miniature adults. The effect of this is that, once again, Africans appear to be strange looking people.

Professor Coconut and the Thief by Rita Golden Gelman and Joan Richter (Holt, Rinehart and Winston) is a story of two eight-year-old boys—one African, one American—who solve a rather humorous mystery in an anthropologists' camp. Sipo, the African boy, "lives with his grandmother and his monkey, Kima" (p. 10). While I suspect that there are African children who have pet monkeys that are allowed in the home, these households would be highly unusual. What is common is that most African eight-year-olds have never seen a monkey; those who have probably saw the animal in a zoo or game park. What this "cute" arrangement does, unfortunately, is to reinforce U.S. views of Africans as "quaint" people.

By way of contrast, a 1977 children's book that eschews the exotic is Eloise Greenfield's *Africa Dream* (John Day). The book is, however, not precisely about the continent but about a child's dream of it. As she sleeps, a little girl imagines that she visits Africa. The device is a clever one for it allows the author to leap from place to place, back and forth in time. Children reading *Africa Dream* might well be stimulated to take imaginary trips on their own to the inviting continent they have encountered in its pages.

8. Children's books concentrate too heavily on folktales. Given this concentration, U.S. children have little access to the richness and variety of the more complete body of African literature. Worse, they are likely to have little knowledge of its existence. Of the 18 books examined for this article, 6 were folktales. No other genre was represented by so many offerings.

A couple of the folktales have already been alluded to here as displaying stereotypes; only one of the others is outstanding enough to deserve mention, Lise Manniche's *How Djadja-emankh Saved the Day* (T.Y. Crowell). It is an ancient Egyptian tale that has been reproduced on one side of a scroll

made to look like papyrus, with the story moving from right to left in the manner of the hieratics from which it was taken. The story is also accompanied by notes on its origin and background. It is a rare find.*

The other folktales I looked at are generally told out of context, thereby depriving the reader of insights into the cultures from which they were taken. They also give few clues about other forms of African literature. What of African proverbs, which in some societies form the underpinnings of the legal system? Why are there not books of African poetry and plays for children? Is there no interest in books written by Africans for children? By ignoring this wealth of literature we shortchange Africans, our children and ourselves.

Another serious consequence of this infatuation with folktales is that there are few books reflecting Africans' interests and concerns. For example, 1977 produced no trade books for youngsters dealing with southern Africa. Yet our media frequently carry stories about the Black African struggle against minority rule there, indicating that *both* Africans and Americans are affected by current events in that area. Stories about this struggle for liberation could go a long way toward helping children understand and interpret the world in which they are living and growing up.

9. Too few books are published in the U.S. about contemporary African children. In part, this is a reflection of the problem mentioned above—the publishers' preoccupation with folktales. Of the books surveyed, only one had a contemporary African child in a major role. Even he, however, had an American counterpart who also served as the story's narrator. *An Oba of Benin* is purported to be the story of a fifteenth-century prince, Ewedo. Yet Ewedo turns out to be of secondary importance to the information given about the times. And Jeremy, in *Jeremy and the Gorillas,* is the son of white settlers who in the 1950's probably carried British passports. Are we to assume that African children's lives are not interesting enough to be subjects of U.S. children's books? Do we know so little about African life and values that we cannot create imaginative novels about the continent's children? Youngsters are naturally curious. It is time we capitalized on this by giving them books about their contemporaries in places about which they know little, books which can validly expand their enjoyment and knowledge of their world and themselves.

10. By far the worst problem that continues to plague stories about Africa is racism. Of course, all of the flaws mentioned above could be described as manifestations of racist and ethnocentric attitudes and practices. However, in some cases the racism is more overt. This is best exemplified in *Jeremy and the Gorillas.* After Jeremy's family dies tragically, the boy flees Kenya and ends up living near the Uganda border with a gorilla band. One day while the animals are off foraging for food, the gorilla leader is speared by several Africans. Jeremy finds them eventually—four Africans with hunting dogs—as they are standing over their prey. He shrieks at them to leave. Terrified, the Africans run off—leaving the gorilla dead, the rest of the band bewildered, and Jeremy to ponder and finally to proclaim loudly that he has "proven his manhood" by the incident. The young, defenseless, white boy has come to adulthood by frightening four Africans with weapons! Besides being somewhat difficult to believe, the incident is reminiscent of the attitudes and incidents that occurred in Tarzan stories. What makes it even more offensive, however, is that it is found in a book published in 1977.

The year 1978 is now upon us. Perhaps it will bring some new children's books about Africa that will make us forget last year's poor crop. Perhaps. I am not hopeful. I keep thinking that Tarzan is alive, well and actively at work still forming U.S. attitudes about Africa. Until we adults are able to lay his myth to rest, it is unlikely that the books we produce for our children will be free of the Tarzan image. □

*One caveat. The words "woman" and "girl" are both used to refer to a queen in this work. The two words are not synonymous. Since the queen, Hetepheres, was the "most important" female in the palace and the mother of a king, "woman" seems the more appropriate term.

About the Author

SUSAN J. HALL is education consultant at the African-American Institute. She is currently completing a doctorate in "Education and African Studies" at Columbia University.

Resource List

The following titles will be of interest to readers seeking information about Africa.

Articles

"Mark My Word!" by Evelyn Jones Rich, *Africa Report,* November-December, 1976 (o.p. but available in most libraries).

"Mind Your Language" by Evelyn Jones Rich, *Africa Report,* September-October, 1974 (o.p. but available from most libraries).

Short, concise articles identifying major vocabulary problems in African studies.

Booklets

"Africa in U.S. Educational Materials" by Susan J. Hall, The African-American Institute (833 United Nations Plaza, New York, N.Y. 10017), 1977, $3.

A highly useful guide for teachers and librarians in evaluating and selecting textbooks on Africa. Many of the stereotypes discussed also appear in trade books, so the booklet will be helpful to authors of fiction and nonfiction children's books.

"African Resources for School and Libraries," The African-American Institute (833 United Nations Plaza, New York, N.Y. 10017), 1977, free.

This pamphlet lists organizations, reference works, periodicals and films about Africa.

Encyclopedias

African Encyclopedia, Oxford University Press, 1974.

The Encyclopedia of Africa, Franklin Watts, 1976.

Two widely different volumes which give information on countries, leaders and other prominent personalities, descriptions of languages, traditions and a wealth of other information. Most of the entries are authored by Africans.

Handbook

The Student Africanist's Handbook, John Wiley, 1974.

A reader's guide to African studies.

How to launch a mural art program in your community: practical suggestions for librarians, teachers and other community leaders.

Mural Art as Consciousness-Raiser

By Tomie Arai

In the past decade, wall murals have appeared on the sides of tenements, housing projects, schools and community centers in almost every major city in the country. This new public art movement is the result of the combined efforts of artists and community groups dedicated to the concept of taking art out of the galleries and into the streets where people work and live.

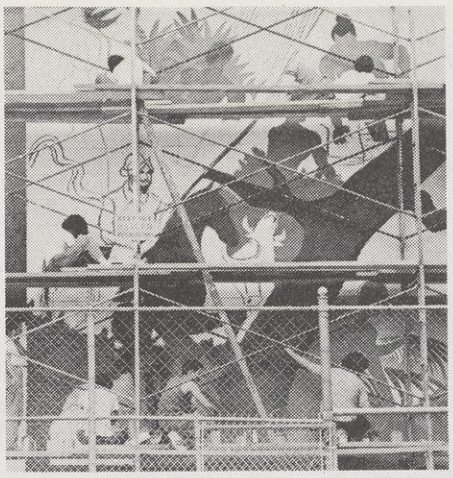
More than just beautification efforts, these new murals are statements about the communities in which they are painted—voices for poor and working people without access to media, museums and other cultural institutions. The themes for these murals are taken directly from the experiences of people who live around the painted wall; they focus on people's struggles against oppression, with positive images of people at work, solutions to community problems, protests against racism and exploitation and panoramic views of the heritage of different minority groups. These murals, which often require months of careful planning and research, provide a view of history not found in school textbooks and reinforce a community's deep sense of cultural pride. The existence of Walls of Black Pride in Chicago and Boston, walls in San Francisco's Mission District depicting Native American and Chicano struggles, and Puerto Rican Heritage Murals which tower over New York's Lower East Side playgrounds all bear witness to the emergence of a politicized national murals movement.

Many of the murals are the collective effort of young people who do not see themselves as artists but are eager to take part in a project that can be shared with other members of their community. The group process that underlies such projects encourages these young people to communicate their identity, opinions and pride in their history and culture through the mural form.

Equally important to this process is the community for which the mural is being painted. A dialogue between artists and the community—and an open invitation to the public to pick up a brush and participate—insures that the mural will be relevant and meaningful to all involved. This also reinforces the concept that art and its creation are for everyone. In addition, the mural form offers an excellent opportunity for professional artists to become actively involved in issues that concern and affect people's lives, using art as a medium for affecting social change.

There are a variety of resources available to help anyone interested in starting a mural project.

1. *Take advantage of the information and services offered by various manuals and by mural resource cen-*



Opposite page, a group developing a mural theme; left, enlarging the art by the grid process; above, a work in progress. Below, "Women Hold up Half the Sky," a Cityarts project in New York City.

ters across the country. (See the resource list at the end of this article.) For example, some of the materials we at Cityarts distribute include: mural manuals and mural fact sheets which explain the process involved in painting murals with community participation; black-and-white photographs of Cityarts murals; color postcards of the murals; a National Murals Newsletter; and an extensive slide collection of murals in New York, Chicago, California and Mexico. Slide shows with accompanying scripts on "The National Murals Movement," "The Mexican Murals Renaissance" and "How to Make a Mural" are available for rental on a sliding fee basis. Cityarts artists also conduct mural seminars and workshops for colleges, schools and community groups. The Public Art Workshop in Chicago distributes an excellent *Mural Bibliography,* as well as reprints of articles on the contemporary mural movement and literature on public art. In the Los Angeles area, the Social and Public Art Resource Center (S.P.A.R.C.) has audio-visual slide shows, films, videotapes and mural maps for rental and purchase; also available is a "Women's Manual on How to Assemble Scaffolding."

2. *Utilize the resources that exist within your own community.* Block associations, senior citizens programs, youth programs, storefront groups, parents associations and libraries can be of invaluable assistance in planning the project. These groups can supply volunteers, suggest possible themes for the mural, provide meeting space for the workers, document or publicize the project and do fundraising. Local businesses should be encouraged—and are often willing—to donate supplies or provide financial support for a community development project of this kind.

In addition to working with parents and other community members, teachers may enlist the cooperation of other teachers and combine classroom time so that a variety of subjects can be taught through the mural medium. Drama, music, social studies, math and art can be integrated in concrete ways—specific historical themes can be researched, images for the mural can be acted out by the students, tools and materials for measurement can be incorporated into the design, etc. An interdisciplinary approach gives the student an opportunity to under-

The mural above, "Liberty and Education," which incorporates Chicano symbols, is in Santa Fe, N.M.

stand in a creative way the relationship between these subjects as well as their value.

Librarians can initiate—or contribute to the development of—a mural through displays of books on murals and/or reproductions of various murals (three Cityarts postcards are available for 50¢; see resource list). Displays can also feature historical or other material relevant to a mural's content.

The city or area in which you live can also be a tremendous resource because of the public art that already exists there. Visits to existing murals will develop a group's awareness and stimulate discussion of the mural you are about to paint. In New York City, visits to the murals painted in the Lower East Side, Harlem or El Barrio can be organized with the help of muralists and local arts organizations; mural location maps and listings are available through Cityarts' Resource Center. In other areas of the country, contact the groups listed at the end of this article.

After your trip, evaluate the murals with your group. Ask group members to discuss what murals they could relate to and why; what the murals were attempting to communicate and how successful—or unsuccessful—the muralists were in expressing their "message" or the history and experiences of the communities in which they painted.

A tour can also inspire further discussion of topics that will explain and deepen an understanding of the communities visited, positive images of different cultures, the role women played in building that community, the problems of poverty and racism and the forces that contribute to existing conditions within these communities.

3. *Remember that the process of creating a mural is an exciting learning experience.* It can be especially valuable for young people attempting to learn more about their culture and background, while also attempting to deal with real situations in their community. The creation of a mural may be one way for these young people to discover the validity and power of their own feelings—and the necessity of communicating their points of view. If an atmosphere of cooperation and mutual respect is encouraged, the strongest images and statements in your mural will evolve naturally from the group's collective and individual experience. □

RESOURCE LIST

Groups

Chicago Mural Group
2261 Lincoln Ave.
Chicago, Ill. 60614
(312) 871-3089

Cityarts Workshop
525 E. 6th St.
New York, N.Y. 10009
(212) 673-8670

Citywide Mural Project
3970 S. Menlo
Los Angeles, Cal. 90033
(213) 748-5103

Galeria de la Raza
2851 24th St.
San Francisco, Cal. 94110

Public Art Workshop
5623 W. Madison St.
Chicago, Ill. 60644

Social and Public Art Resource Center
685 Venice Blvd.
Venice, Cal. 90291
(213) 822-9560

Books

Big Art by Environmental Communications; created and edited by David Greenberg, Kathryn Smith and Stuart Teacher; Running Press; 1977; $6.95 soft cover. Color photos of megamurals and supergraphics in the U.S.

**Mural Manual: How to Paint Murals for the Classroom, Community Center and Street Corner* by Mark Rogovin, Holly Highfill and Marie Burton; edited by Tim Drescher; Beacon Press; 1975; $5.95 soft cover, $10.95 hard cover. Includes nearly 100 photos of mural projects in 9 cities and provides a review of the development of the mural movement. This book is also designed to be a guide to muralists (beginners as well as experienced artists).

**Public Art on Public Schools: A Guide to Community Mural Making* by Susan Caruso-Green, Ben Friedman and Susan Miller; edited by Legan Wong; Cityarts Workshop; 1975; $1.50 soft cover. Offers teachers, artists-in-residence and other personnel working within a school or institution technical information on painting murals with children.

**Silhouette Murals* by Rhoda Morrison, Ken Peugh and Mark Rogovin; Public Art Workshop; 1976; $1.50 soft cover. A simple step-by-step manual on the silhouette mural technique for use by teachers and artists. Explains materials needed and the group development of a mural project.

Street Art by Robert Sommer; Links Books; 1975; $7.95 soft cover. Chapters on the new mural movement, the politics of murals, various forms of street art, etc.

**Towards a People's Art: The Contemporary Mural Movement* by Eva Cockcroft, John Weber and Jim Cockcroft; E.P. Dutton; 1977; $7.95 soft cover, $12.95 hard cover. A survey of mural activity around the country, with chapters on the movement's historical and artistic context, the mural process with specific cases of the artworks' cultural impact, etc. It also presents the history and development of four different types of mural groups.

*Available through Cityarts or the Public Art Workshop (addresses above).

About the Author

TOMIE ARAI, a freelance artist and staff member of Cityarts Workshop, Inc., has directed four community mural projects and is presently coordinator of Cityarts Resource Center of Public Art.

Calling Them as They See Them: Racism in Sportscasting

Bias in the Sportscast

Psychologist Raymond E. Rainville of the State University of New York at Oneonta knew very little about professional football, yet he discovered that he could tell the race of the player an announcer was talking about while the game was being televised. This was especially remarkable because Rainville is blind. Even when the names of the players were not given, he discovered, he could still determine the color of a player's skin.

Along with Edward McCormick, a psychology graduate student at the State University of New York at Cortland, Rainville decided to try to document what he had picked up in the voices of the sports announcers. They made audio tapes of 12 NFL games televised by the three major networks and set up protocols for each player listing everything the announcers (all white) said about each player in a particular game.

They paired black [sic] and white players who played the same positions and had similar performances in terms of yards gained, passes received and so on. The names, teams and cities of the players were disguised, and the protocols were handed to raters who characterized the announcers' comments.

Black players who had performed similarly to whites in the same positions had not won similar praise from announcers, they discovered. In fact, the announcers seemed to begin with the assumption that black players are inferior to whites and then broadcast the game in such a way as to support this belief.

They more often praised whites on how they played the game. They more often put down blacks for past achievements or failures that had nothing to do with the game. Blacks were more often compared unfavorably with whites. Whites won more comment for physical and mental attributes and received more special focus and sympathy.

"The least inferential conclusion which can be derived from these results is that the announcers are building a positive reputation for white players and a comparatively negative reputation for black players," say the researchers.

Blacks were the targets of more speculation, both negative and positive. This finding is in line with other research on prejudice.

When blacks broke through the line or made a long end run, this was seen as the result of luck, good blocking by other players or other forces outside the player himself. When whites made the same accomplishments, this was interpreted as being due to their own skill, strength, initiative or other internal qualities.

Sports announcers are probably unaware of their biased blurbs, Rainville and McCormick suggest. There are strong social prohibitions against racism in public media, and the prejudice that once could be shouted on the streets must now be stifled on the air.

In professional athletics, where blacks have achieved success and prominence, the old prejudices must find their vent through covert, probably unconscious channels. Certainly the announcers could not have shaded their broadcasts so carefully if they were color-blind.

A Sportscaster Replies

Upon learning of the report, well-known announcer Howard Cosell said: "It's garbage. My whole life has been spent fighting for minority causes. I spent three and a half years fighting—all alone—for Muhammad Ali when he was stripped of his title. Who started the Jackie Robinson Foundation in America? Who's right now looking at a notice from the dinner committee for the Jackie Robinson Foundation dinner? I go out of my way the other way when it comes to the black [sic] athletes because of my beliefs. And now some guy picks out a phrase here or there, which goes against a whole fabric of one's life."—*New York Post*, November 10, 1977.

□

The above story is an interesting indication of where white people in the U.S. stand today. Instead of endeavoring to attain a heightened level of awareness whenever manifestations of racism are revealed, the immediate white response is all too often indignant denial. It reminds us of a doctoral thesis by our associate, Gloria Fauth. Dr. Fauth videotaped the day-to-day behavior of a group of white teachers in classrooms *after* the teachers had completed a human relations course in which they all showed marked attitudinal improvement toward Black people. On the whole, their classroom *behavior* remained as racist as ever (for example, an art teacher washed her hands every time she touched a Black child, and a guidance counselor would move his chair away from the Black children he spoke to). The racist behavior was totally unconscious, and the teachers—like Howard Cosell—felt that they were non-racist and friends of Black people.

The larger related issue is that, according to many recent public opinion polls, white people in the U.S. register much less *prejudice* today than they did 20 years ago. Yet this attitudinal change has led to no improvement in the material progress of Black people. The lot of Blacks vis-à-vis earnings, unemployment and other indicators of racism, far from reflecting improvement, reflects the opposite. The reason, of course, is the entrenched institutional racism which pervades all segments of U.S. society. We see a compelling need to develop a national consciousness of how institutional racism functions in the U.S. today.—Editors. □

"The Speaker": Now It's Everybody's Problem

Victory at NEA

One of the most coveted endorsements that can go to an educational movie in the U.S. is that of the National Education Association (NEA), whose membership numbers nearly two million school teachers. For several months now, Lee R. Bobker's Vision Associates and ALA's Office for Intellectual Freedom (OIF) have been claiming that organization's endorsement for "The Speaker."

In a widely disseminated letter signed by Lee Bobker and dated November 4, 1977, appears the following:

> The film has been endorsed wholeheartedly and enthusiastically by three major national organizations representing large black [sic] constituencies. This endorsement was received after careful organization-wide review by groups representing all constituencies—white, black, Chicano, etc.

When pressed for specifics, Bobker was unable to name any three such organizations. He did produce a statement favorable to "The Speaker" made by a highly placed NEA official. Since NEA does boast a record of advocacy for Third World causes, the association's apparent support of the film was surprising so we checked with NEA.

NEA officials said that last December they referred the film to their Minority Affairs Committee, which consists of 16 Third World members. On January 20, the committee viewed the film and found it offensive; it thereupon requested NEA to dissociate itself from the film. A January 31 memorandum signed by NEA Executive Director Terry Herndon directs the NEA executive staff to honor the committee's request.

Rout at ALA

As reported in the *Bulletin* (Vol. 8, Nos. 6 & 7), the members of ALA executive board at its fall meeting took three actions in an attempt to heal the rift created by its film, "The Speaker." First, they limited reproduction of the film to its first print run of 300 copies and precluded transference of the film to videotape; second, they directed that a panel of interdisciplinary experts be set up to "advise the association as to whether the film actually addresses the First Amendment"; and third, they ordered that a statement affirming the ALA's belief both in the "equality of all people" and in the "spirit of the Library Bill of Rights" be distributed to everyone who purchased "The Speaker." (The Black Caucus had objected to the inclusion of this statement as a "salve on the ALA conscience.")

At the recent ALA Midwinter Conference, held January 22-28 in Chicago, the first two executive board actions were rescinded by vote of the 159-member ALA governing Council. The one decision Council left standing was that requiring distribution of a statement with the film.

How could Council so cavalierly override the executive board? Actually, the Council action was not unexpected, and the answer lies partly in the structure and composition of the Council. The ALA Council is characteristically conservative, more conservative certainly than the rank and file membership who go to the annual summer conferences and who vote at the membership meetings held only at that time. Council members, especially those who also attend the midwinter conference, are a more elite body, made up of a disproportionate number of library school faculty members and chief librarians.

Last summer, after the debate on the resolution to disassociate ALA's name from "The Speaker," the vote at the membership meeting was startlingly close: 322 for, 326 against. In Council there was no such equal division. At their meeting following the membership meeting, a similar resolution was defeated by a substantial margin. So it was really no surprise when the ALA Council at Midwinter once again ignored the wishes of the Black Caucus and flouted the conciliatory actions of the executive board.

The Black Caucus had come to Midwinter to press their case, having already gained the overwhelming support of the library press. Additional support was clearly building, and the Black Caucus had reason to be optimistic. But meanwhile the ALA Office for Intellectual Freedom (OIF) had been busy. In the special issue of the *Bulletin* devoted to "The Speaker," a revealing analysis appears in an article titled "The OIF: An Agenda in the Closet?" The article gives the history of OIF and describes how over the years it has consistently undermined anti-racist efforts within ALA. OIF's chief weapon has been to label "uncooperative" individuals and organizations it dislikes as "censors."

Changed Circumstances, Changed Beliefs

In January, 1978, Dorothy Broderick and the majority of the ALA Council defended the film "The Speaker" in the name of the First Amendment. In rebuking members of the Black Caucus who felt the film "questioned their humanity," Broderick said:

"We take the stand we do in defense of a principle deeply held, and that stand should not be perceived as an affront to, or an attack upon, our Black colleagues, many of whom we know and love, all of whom we respect and admire.

We believe the best answer to Dorothy Broderick's patronizing statement is to be found in an article from the November, 1971, School Library Journal, *"Censorship Reevaluated."*

"As long as it is Black people being offended we invoke intellectual freedom and tell Blacks that bigots have rights too."

Author of the 1971 article? Dorothy Broderick.

After ALA passed the Racism and Sexism Awareness Resolution in 1976 (the vote was nearly unanimous in favor), it was OIF that launched the attacks against it, claiming violation of the Library Bill of Rights. The big debate that followed "The Speaker" preview at Detroit last summer was whether or not the film was racist. It is significant that OIF did not confront the racism charge but instead manipulated the issue, so that the controversy has come to be centered not on the issue of racism, but on the issue of censorship. It was OIF's accusation that the Black Caucus and its supporters had become censors which elicited a flurry of newspaper articles in December, just prior to the Midwinter meeting. It was also this accusation that brought the TV show "Sixty Minutes" to cover the Midwinter debate on "The Speaker."

Censorship is an issue that newspaper and TV reporters are particularly sensitive to and accusations of censorship make much better copy these days than do charges of racism. It remains to be seen whether the producers of "Sixty Minutes" can resist the temptation to report the debate as a struggle between pro-censors and anti-censors. The TV coverage is scheduled for showing in late February.

There are those in the ALA leadership who wish the controversy around "The Speaker" would go away, who urge that membership close ranks, put the discussion behind them and get on to more "positive" tasks. There was a period early in the controversy when forthright action by the ALA executive board would have resolved the entire matter, but by the time they chose to act it was too late. Clara Stanton Jones made this observation at Midwinter:

> Disturbance over "The Speaker" is deepening, not subsiding. Its lingering, troubled presence has cast a pall over the Association that will not just go away. The American Library Association's integrity is at stake.

One might well ask what sort of "positive" program can come from an organization that has not yet dealt with the racism within the ranks of its governing body. Segments of "The Speaker" are to be shown soon on CBS's "Sixty Minutes." After that, it will be shown on public broadcasting, and then its racism will be brought not only into libraries but into schools and homes everywhere. ALA has made its problem everybody's problem. □

TAKE THE BAKKE MULTIPLE CHOICE TEST

1. Allan Bakke is:
a) A thirty-seven-year-old white male.
b) A former $30,000-a-year NASA engineer.
c) An applicant to 13 medical schools.
d) A recipient of 13 medical school rejections.
e) All of the above.

Answer: e

2. Allan Bakke
a) Wrote to the University of California at Davis asking if there was a way to "get around the age factor."
b) Threatened to sue if not admitted charging "reverse racism" because 16 out of 100 admissions were held for the school's affirmative action program for minority students.
c) Got a response from the University of California at Davis urging him to go ahead with the suit and offering legal help.
d) Sued, complaining that the University had admitted minority students with lower qualifications than his.
e) Was rejected although 36 whites with lower qualifications had been admitted.
f) Won his case in the California Supreme Court, which has now been appealed to the U.S. Supreme Court.
g) All of the above.

Answer: g

3. Medical schools currently give preference to applicants:
a) Who are children of alumni.
b) Who are children of large contributors.
c) Who are young.
d) In order to assure geographical distribution.
e) All of the above.

Answer: e

4. Allan Bakke is now:
a) Supported by Young Americans for Freedom and the Nazi Party.
b) Opposed by a wide spectrum of progressive groups in 60 *amicus* briefs.
c) All of the above.

Answer: c

5. The Supreme Court decision will affect:
a) Affirmative action programs in medical and professional school admissions.
b) College admissions.
c) Special high school admissions.
d) Affirmative action programs in government, industry and in union admissions.
e) Hiring of women workers.
f) All of the above.

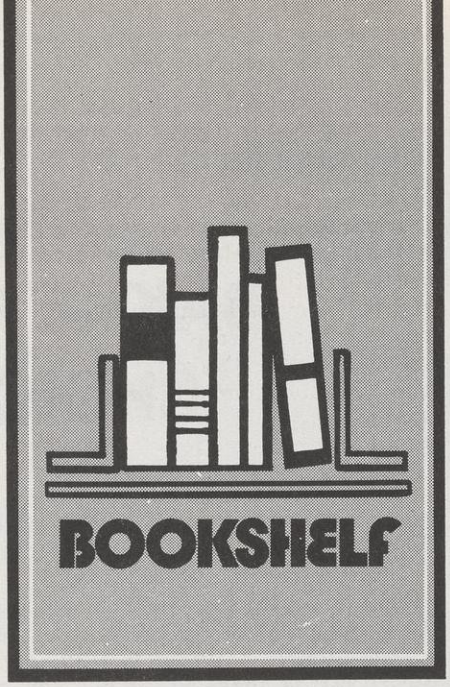
Answer: f

6. You can affect the decision if you:
a) Talk to friends, neighbors, coworkers.
b) Get your organization to make its voice heard in the Bakke case.
c) Write to President Carter, the Supreme Court justices, your representative and senators.
d) Join the April 15th demonstration in Washington with your friends.
e) Petitions and information may be obtained from the National Committee to Overturn the Bakke Decision, P.O. Box 3026, Berkeley, Cal. 94703 (contributions should be sent to this address); *petitions only* are available from the Committee at P.O. Box 998, New York, N.Y. 10009.
f) All of the above.

Answer: f

Adapted from a test by Ellen Fox, originally printed in the December, 1977, *P.A.R.E. Paper,* published by People Against Racism in Education, Box 972 Cathedral Station, New York, N.Y. 10025 (Subscription: $2).

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



William

by Irene Hunt.
Scribner's, 1977,
$6.95, 188 pages, grades 7-up

William, Amy and Carla become orphans after their mother's death. The children (who are Black) need not worry however about going to an orphanage and being split up for Sarah West, their kindly neighbor (who is white), is there to take charge of them. Sarah, who is only sixteen herself, has just given birth to an illegitimate daughter. This is just the beginning of the soap-opera plot of this book!

What is particularly deplorable in this tale is that a white girl, herself a legal minor, has complete control over the lives of the Black children. Sarah's behavior is never questioned. Her one concern is responsibility to the children. The townspeople, who have her welfare at heart, have to urge her to study at a fine arts institution—even though she has a *duty* to the children!

Just in time Sarah's cousin appears to rescue Sarah from the nest of motherhood. After much prodding and the final approval of William (is that why *his* name is the title of the book?), Sarah goes to Chicago where, it is evident, she will become a famous artist, as her father was. Amy, on the other hand, will get married and live happily ever after in a little cottage somewhere.

Except for the second paragraph of this review and in a few descriptive passages in the book, race is not even alluded to. That brings us to the bigger issue—three Black children are taken care of by a white girl in a small Florida town, and yet race never becomes an issue. The author totally skirts the tensions and anxieties that such an interracial arrangement might cause—and which are very much in need of expression and discussion.

The story is slow in starting. Once set in motion, it moves only within the safety of an insulated balloon. The end is both predictable and trite. [Emily Moore]

Joanna's Miracle

by William H. Armstrong.
Broadman Press, 1977,
$5.95, 127 pages, grades 5-up

Set in biblical times, *Joanna's Miracle* purports to show Jesus' impact on healing the disabled and ill through the life of a young teen-age girl. The book, unfortunately, reinforces both handicapism and sexism.

The disabled Joanna—whose entire energy and being are devoted to finding Jesus and becoming non-disabled—serves primarily as a vehicle to describe Jesus' cures. The reader never sees Joanna as a complete person, relating to peers or even having thoughts which are not related to her disability (hemiplegia). Oppressive language is common throughout, with Joanna's weaker limbs vividly depicted as "crippled," "lifeless, stiff and withered." Frequent references are also made to how different Joanna is; her clothing, activities and aspirations are described only in terms of limitations. Indeed, Joanna herself is described as being "beautiful *except* that she was born maimed" (emphasis added). When Joanna finally does decide to assert herself and leave home to search for Jesus, she is plagued by guilt, bad dreams and omens which frustrate her desire to become independent. While it is true that in biblical days disabled people were seen in a negative light by most people, the author fails to make clear that he is describing attitudes that are now being questioned. That unfortunately sanctions the perpetuation of handicapist attitudes which can only do harm to the contemporary reader, disabled or not.

Other sexist/handicapist attitudes come through quite clearly. As a disabled woman, I found myself repeatedly objecting to the stereotyped portrayal of Joanna. Disabled women have all too often been seen as burdens on their families. When Joanna's thoughts are presented at length, they focus on her disability as a barrier to marriage and how, as an unwed daughter, she must base her entire worth upon taking care of her aging mother. Joanna hopes for a cure that "will make her whole" so that someday she will be able to dance and run and have a man to take care of her. She feels that being disabled is synonymous with being an incomplete being and that as a disabled woman, her burden is multiplied. The reader never sees Joanna as a contributing, competent, independent person. Even today, a disabled woman must fight the stereotype of being seen as passive, dependent and asexual and so the implications of Joanna as a role model for women, especially disabled women, are devastating.

Children generally live in a very concrete world, often looking to adults and literature for answers and guidance. Religion also serves this function, but all too often the religious viewpoint promises more than it can give, and for the disabled child or young adult, the false hope of an unrealistic cure can be especially devastating. It can mislead the young reader and drain energy and effort which could be used productively towards achieving one's potential. *Joanna's Miracle* presents a very alluring promise, but one that is most often unrealized. The book has the patronizing handicapist attitudes often found in religious books and does little to help the person with a disability find his/her own strengths and answers. [Emily Strauss]

Squirrel's Song

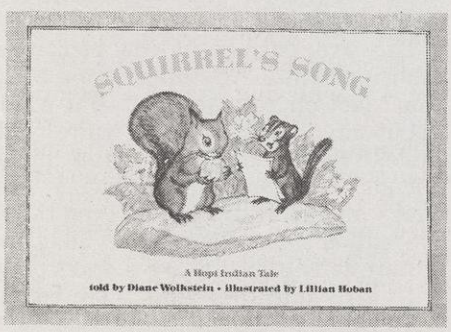
by Diane Wolkstein.
Alfred A. Knopf, 1977,
$5.95, 25 pages, grades k-4

This is an illustrated version of an old Hopi story which tells about the adventures of a chipmunk and a squirrel who steals peaches from a Hopi farmer.

Chipmunk composes a song about Squirrel stealing peaches. Squirrel becomes angry because Chipmunk has only sung about one aspect of Squirrel's character. At the end of the story, another aspect of Squirrel's character is revealed, and when Chipmunk adds this to his song everyone is happy.

Squirrel's Song exemplifies the fact that an integral part of Native American storytelling is the moral or instruction a story gives.

My one criticism of this book has to do with the ethnocentrism reflected in the softly colored, sketched illustrations. Chipmunk writes his song out on paper, whereas most Native American nations used what is called a songboard which consisted of glyphs etched into wood. The Hopi also used prayer sticks to remember songs, prayers, and ceremonies. Maybe I'm nitpicking, but someone once told me that a philosophy couldn't exist unless it was written down on paper. In my view, a song or philosophy that must depend on paper for its existence is only as good as that paper. That Native Americans have the ability to pass on a people's history by word of mouth alone is well documented (Western society always requires documentation before something can be accepted). The story of the Hopi is etched in the rocks of Arizona (the Hopi even predicted World War II and space travel), and the interpretation of those glyphs remains the same today. Also, the Hopi farmer's attire seems inauthentic. His straw hat, serape and overalls suggest the dress of a Mexican peasant.



Nevertheless, *Squirrel's Song* is a good book for young children. [Moose Pamp]

Gay

by Morton Hunt.
Farrar, Straus & Giroux, 1977,
$7.95, 192 pages, grades 7-up

Gay is subtitled *What You Should Know About Homosexuality.* The book claims to be a "young person's guide [which] provides a sound basis for living with the present-day realities of homosexuality in our world." Unfortunately, the books falls far short of its goal.

Hunt begins with the premise that homosexuality "is many different things" and "takes many different forms." Homosexuals "differ from each other as much as straights do. . . . The only thing that is true of all homosexuals is that they are sexually attracted to people of their own sex."

While much of the first five chapters does challenge myths and stereotypes about homosexuals by citing psychological and sociological research, there is evidence that Hunt has not eliminated all of his own biases. He tells us that most gays look straight, rather than saying that most people's sexuality can't be inferred from their appearance. He reports that most lesbians want tenderness and affection more than they want intense sexual pleasure, and then assumes that this indicates that lesbians do not achieve as intense sexual satisfaction as do heterosexual women. (Clearly, he never read *The Hite Report.*) And he asks, "What causes homosexuality?" rather than "What determines sexual orientation?," thus reinforcing the notion that homosexuality is a deviation from a heterosexual norm.

In the final chapters, Hunt succeeds in undoing whatever myth-countering he achieved in the first part of the book. For example, Hunt declares that it is "true that a good many gays have special artistic tastes . . . many gays are definitely fond of *kitsch* . . . it does seem true that many gays in the arts are unusually imaginative, daring, or iconoclastic" and more. All without any evidence that these examples of "gay taste" are not simply more examples of the kind of stereotyping that he has previously debunked. (In fact Hunt cites only two scientific studies—both of which dispute these assertions.)

In the chapter called "'Queer' Gays," we are told that even "liberals who favor equal rights for homosexuals are often made uncomfortable by the looks and behavior of the more extreme queer gays." Hunt never defines "queer gays." Instead, he talks about homosexuals who are either obviously effeminate or overtly macho; homosexuals who engage in "deviant" practices such as cross dressing, hustling and sado-masochism; homosexuals who "cruise" (i.e., seek non-affectional sex); homosexuals who patronize gay bars; and homosexuals who are lonely. Why all of these disparate behaviors are lumped together in one discussion becomes clear when we read the final chapter, titled, inevitably, "'Straight' Gays."

Hunt describes "straight gays": "In many important ways, they resemble heterosexuals—that is, healthy and successful heterosexuals. For one thing, their lives aren't split into separate parts . . . they're content to look, dress, and act in ways that are usual and acceptable in straight society . . . [and] they have long-lasting love relationships."

Hunt begins by telling us that gays are as different from each other as are straights. He ends by telling us that there are two basic types of homosexuals: "queer gays" who make heterosexuals feel "uncomfortable" and "straight gays" who, in every way except their sexual orientation, are like "healthy and successful heterosexuals," and are, therefore, acceptable to heterosexuals.

A clue to what is missing from Hunt's analysis of homosexuality is provided by his treatment of gay women. Throughout the book, Hunt deals with lesbians in a cursory and somewhat apologetic manner. He

often admits that his descriptions pertain mainly to gay men, not lesbians.

In the "'Queer' Gays" chapter, Hunt tells us that "the great majority of lesbians do not look or act noticeably different in public from straight women" and that the "deviations" he describes relate almost entirely to gay men, rather than lesbians. Yet, he fails to question why some homosexuals (women) act so differently from other homosexuals (men). More importantly, he fails to probe beneath the surface into the social forces which create and maintain these behaviors.

The women's movement has taught us a great deal about the forces in our culture which shape the behaviors of men and women. An analysis of this sort leads us to understand that in the "'Queer' Gays" chapter, Hunt is not describing some homosexuals, but some *men*—straight as well as gay. Each of the behaviors he ascribes to some gay men has its analog among straight men: swishing is just another form of swaggering; cruising is only one form of aggressive male sexual signalling; non-affectional sex is found in heterosexual prostitution, swinging and wife swapping; and such forms of sexuality as sado-masochism are hardly confined to gays. Loneliness and lack of long-lasting love relationships, rather than being "queer," reflect the widespread alienation of people—gay and straight—in this society from their work, from others and from themselves.

It is this sort of analysis that is the missing factor. We need to understand the psychic and social forces that define homosexuals and their relations to the heterosexual majority in the same way that we are working toward an understanding of the relationship of women and minorities to the dominant culture.

One force at work in each case is oppression. Hunt treats oppression as merely one more fact about homosexuals, rather than as a major force in creating and maintaining homosexual life styles in our culture.

If, as Hunt claims, gay men are more often lonely than straight men, it is important to explore why this is so. We need to understand that men in our culture are socialized to be competitive and that our culture sanctions very few forms of intimacy for men.

In gay male relationships, it is two *men*, after all, who are struggling to love one another, and they carry with them all the competitive baggage from their socialization as males. In their attempt to relate, they have none of the societal supports (ranging from parental pride, to insurance benefits, to marriage) given to heterosexual relationships. And they have the grinding burden of homosexual oppression which tells them that their love is neurotic, immoral and illegal.

With a more probing social analysis, perhaps the various behaviors which Hunt fails to understand would not seem so "queer" after all.

Hunt has told us that homosexuals have only one thing in common: they are attracted to people of their own sex. In fact, in our culture, homosexuals have something else in common: their oppression. In failing to tell us this, Hunt has *not* told us what we should know about homosexuality. [The reviewer has taught in public and independent schools, and is presently a school administrator. Because of the continued bigotry against homosexuals in education and the current lack of civil rights guarantees in New York City, he has chosen to not sign the review.]

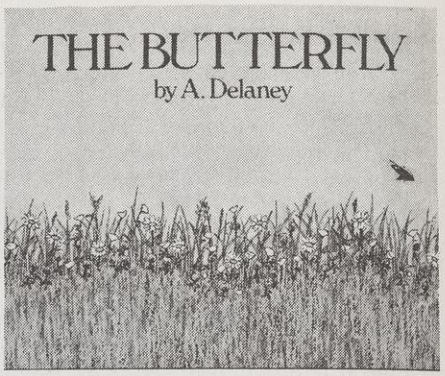
□

Readers wishing further information on the subject of gay liberation may get in touch with the following groups: ALA Gay Liberation Task Force, c/o Barbara Gittings, P.O. Box 2383, Philadelphia, Penn. 19103; Gay Teachers Assn. (NYC), 204 Lincoln Place, Brooklyn, N.Y. 11217; and the National Gay Task Force, 80 Fifth Ave., New York, N.Y. 10011.

The Butterfly

written and illustrated
by A. Delaney.
Delacorte, 1977,
$4.95, 27 pages, grades p.s.-1

In her first effort Ms. Delaney has produced a charming picture book with a brief text telling of the flight of a butterfly across a sunswept meadow. The strength of the book is in the infectious joy of the India ink drawings of Black and white boys and girls—and a wonderfully comical flop-



eared dog—leaping through the meadow in pursuit of the butterfly. The single bit of color in the drawings is carried by the orange-winged butterfly.

Parents and children are certain to enjoy the swooping and soaring of the butterfly as well as the expressive antics of the children as they alternately chase the butterfly and stop to regard closely its mysterious beauty. The dog, awkwardly skipping along with the children, provides an added bit of fun.

The engaging illustrations accompanying the simple text make this a worthwhile book for instilling humanistic values in pre-school children. [Virginia Wilder]

That's What a Friend Is

written and illustrated by
P.K. Hallinan.
Children's Press, 1977,
$6, unpaged, grades k-3

When I first skimmed through *That's What a Friend Is,* I thought what a cute book for my five-year-old. The verses are quick moving and catchy, the illustrations appealing, and the book offers a lot of good reasons for having a friend.

The two friends in the book are male and white. Anything wrong with that? Not on the face of it. But what about my child, who is white and male? True, Jonathan has white, male friends. But some of his friends are Black and some are female. And there are still plenty of ways in which his culture tells him that boys don't play with girls and that whites are better than Blacks. So, reluctantly, I decided

not to buy this attractive little book that does nothing but reinforce those negative influences.

However, my reluctance became determination on careful reading. "A friend is a partner who'll stand back to back/to protect you from bullies, *or an injun attack*" (emphasis added). So, in case anyone's considering writing a book entitled *That's What a Parent Is,* I suggest the following verse: "A parent's a person who'll love you a lot/And buy you good books, which this one is not." [Robert Moore]

Ladies Were Not Expected: Abigail Scott Duniway and Women's Rights

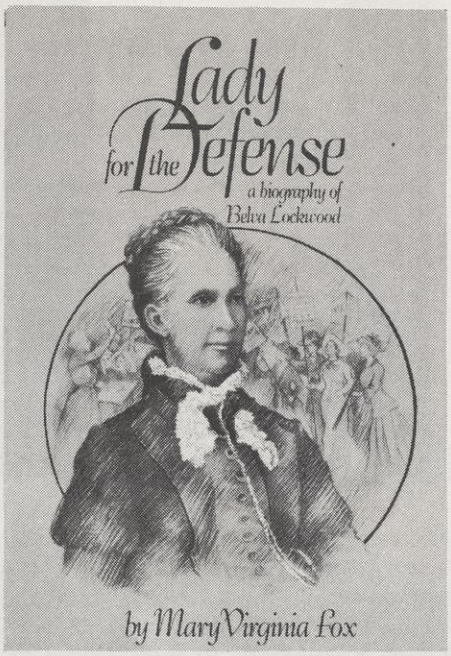
by Dorothy Nafus Morrison.
Atheneum, 1977,
$6.95, 146 pages, grades 4-8

Lady for the Defense: A Biography of Belva Lockwood

by Mary Virginia Fox.
Harcourt Brace Jovanovich, 1977,
$6.50, 158 pages, grades 6-10

Ladies Were Not Expected is the life story of an early white settler in Oregon who became her family's breadwinner and a leading feminist journalist and orator. It is a welcome addition to any biography shelf. Based on Duniway's own writings as a child on a pioneer trail, in her diaries and later in the newspapers she wrote and published, the book offers rare insights into the lives of ordinary women of the period (Duniway lived from 1834 to 1915). Readers will enjoy the debates of the day on women's rights and will feel rewarded by their acquaintance with the spunky Abigail. The book is a pleasant way to introduce children to the struggle for suffrage.

What an antidote *Lady for the Defense* is for all those biographies of great men most of us had to read in our school days. And what a pity that all young people aren't assigned such



readings to acquaint them with some of the truly great women in this nation's history. Belva Lockwood was born in a poor farmer's log cabin and was the first woman to appear on the ballot as a presidential candidate. She was also the first woman to practice law in the U.S. In addition, she sponsored the first Black lawyer to practice before the Supreme Court and won the first major land claim damage case for the Cherokee nation. She wrote and lobbied for equal pay for equal work of civil service employees and was, from her earliest years, a resourceful fighter for the liberation of women.

Both of the above books are highly recommended. [Lyla Hoffman]

Phoebe's Revolt

by Natalie Babbitt.
Farrar, Straus and Giroux,
1977 (third printing, © 1968),
$5.95, unpaged, grades p.s.-3

It is sad indeed that such a book was published in 1968, and sadder yet that in 1977 it went into its third printing.

Phoebe Euphemia Brandon Brown, who lives in a "fancy house in town," stages a revolt against the ribbons and lace and curls that every little rich girl wore in 1904. Phoebe wants to wear her father's simple, unadorned clothing. Eventually her father gives her some of his own clothing to wear. Phoebe wears the clothes for a week, but afterwards silently reassumes her lace and bows.

Then Father happens on a picture of Phoebe's mother at age eight, dressed in "funny clothes," presumably the bows-and-lace of her girlhood. On her face is a terrible frown, interpreted by both parents to be an indication of her displeasure at the clothes *she* had to wear.

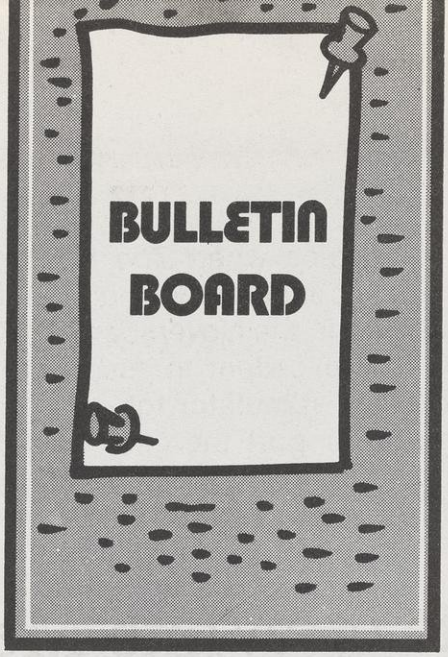
Phoebe's mother gets the message and immediately orders her seamstress to make up some simple suits and sailor dresses for Phoebe. So Phoebe compromises and wears frills and lace when the occasion demands "but otherwise and normally she dressed much more informally."

The sexism in the story is made explicit in the language used to describe the parents' and aunt's reaction to Phoebe's wails at having to don her frills and bows every morning. These wails they all try "manfully" to disregard.

The sexist tone of the book is further reinforced by the portrayal of Phoebe's father, who steps in with a solution to the problem of Phoebe's behavior after the utter failure of her mother and aunt to deal with it. The stereotype of helpless, emotional women who stay home all day while the man goes out to provide for his family *and* must solve all family problems could hardly be more "masterfully" reinforced.

The book also is very elitist, depicting this family with its governess, "butler, cook and maids in force" as a typical 1904 family.

Though the art work is of high quality in emphasizing the emotional content of the text, this very quality only intensifies the thorough sexism of the text. All women and little girls are pictured to be frilly, silly and emotional. The one man in the story, Phoebe's father, is shown to be dignified, strong and competent. The concept of female passivity as the norm is blatant throughout the text and is even advertised in the jacket blurb: "Good fortune smiled on Phoebe Brown, but revolution brought her down." [Virginia Wilder]



On the Racism and Sexism Awareness Front

A year ago the ALA Library Administration Division formed the Racism and Sexism Awareness Training Committee to develop a model in-service program to provide awareness training for library personnel, a program mandated by the Racism and Sexism Awareness Resolution of 1976. At the recent ALA Midwinter Conference, the committee announced that it had decided to divide the program into two model workshops, one on racism to be presented at the annual conference this summer and one on sexism to be presented at the 1979 annual conference.

The committee reported that it had located a training team and was ready to present two one-and-a-half-day model workshops. To operate the program the committee requested and was granted the sum of $9,000.

A disquieting note that might affect the entire program was struck when *School Library Journal* editor Lillian N. Gerhardt rose to explain the committee's decision to present the sexism awareness program a year after the one devoted to racism. Said committee member Gerhardt:

> The committee felt sexism isn't as important as racism to deal with right away, because in the case of women, women tend to cooperate in victimizing themselves. . . . Sexism is elective.

The statement evoked loud hissing and booing from feminist members of Council. Committee chairperson Mary A. Hall rose to contradict Gerhardt. "This was not the thinking of our committee," she said.

It is known that Gerhardt has been critical of the Racism and Sexism Awareness Resolution and has ridiculed it on several occasions. Some see her statement as a divisive tactic to undermine the Resolution and force a split in the anti-racist, anti-sexist forces in ALA. Asked by CIBC to comment on the remark, Coordinator of the Task Force on Women Diane Gordon Kadanoff said:

> In a profession which is 86 per cent women and which has a strong corps of women who have been fighting sexism on all fronts for many years, the remarks made at Midwinter were not only insulting but highly illogical. The Task Force on Women hopes an apology will be made immediately.

Other developments on the Racism and Sexism Awareness front—a blow-up in the Intellectual Freedom Committee and the formation of a new SRRT Task Force on Tools for Awareness Training—will be reported in the next issue of the *Bulletin*.

Coalition Fights Apartheid

CIBC has joined the National Coalition to Support African Liberation (NCSAL), an organization that is bringing together groups actively opposed to U.S. support for apartheid. The Coalition was launched in New York January 28 with 80 participants and presentations from Zimbabwe African National Union (ZANU), the Pan Africanist Congress of Azania (PAC), the American Committee on Africa (ACOA) and the African Liberation Support Committee (ALSC). Readers are urged to take a stand against their university, union or organization's investments in companies doing direct business in Southern Africa, to transfer accounts from banks giving loans to apartheid, to boycott and protest the advertisement and sale of Krugerrands (the South African gold coin) and the operation of South African Airways. A major activity of NCSAL is to promote African Liberation Day-1978, to be celebrated May 20th in Malcolm X Park, Washington, D.C. and May 27th in Arroyo Park, Oakland, Cal. The Coalition has also set up a speakers bureau. Resources include films, slides, music and literature.

For information and suggestions on how to organize a support group in your school or area, write the NCSAL, Box 180, W. 135th St., New York, N.Y. 10030.

Sex or Sexism—What Is the Issue?

Considerable attention has been given to the current court decision affecting *Male and Female Under 18,* edited by Nancy Larrick and Eve Merriam (Avon, 1973). The book, an anthology of material by young people, contains "The City to a Young Girl," a poem that describes in frank language men's sexist harrassment of women on city streets. The paperback book was removed from a Chelsea, Mass. high school library after a parent complained about the poem.

School librarian Sonia Coleman, various other individuals and the Massachusetts Library Association filed a class action suit last August seeking reinstatement of the book. Since both sides in the case agree that the poem is not actually "obscene" (although those responsible for removing the book have termed the poem "objectionable, salacious and obscene"), the case actually involves both feminist issues and the process by which books offensive to a community should be treated.

The trial is now over and a verdict is expected in several months, but it is likely to be appealed and there has been conjecture that the case could eventually be taken to the U.S. Supreme Court.

The CIBC supports the efforts of Ms. Coleman *et al.* We feel that a book that describes the effects of sexism so clearly (even in the frank language of this poem) should certainly be available to high school students.

Costs in this case have already reached $16,000 and contributions to the defense fund are requested. Readers interested in contributing or in further information should contact Right to Read Defense Committee of Chelsea, c/o Mike Heichman, 32 Warren Ave., Chelsea, Mass. 02150.

Upon being informed of the allegations against the poem, Jody Caravaglia, who wrote the poem when she was fifteen, sent the following telegram to the book's Defense Committee:

> The poem expresses feminine outrage against public lechery, an obscene, dehumanizing situation. It is antipornographic. Censorship is a gross injustice, as awareness is our greatest asset in combatting sexism.

There is cause to rejoice when *The New York Times* confronts squarely a basic inequality of our society. The following editorial appeared in the November 27, 1977, issue of *The Times.* We think it is excellent for use as a) an anti-racism, anti-sexism discussion stimulator for classroom use and b) a reference source to support the case for affirmative action. When discussing affirmative action, readers may be interested in the quiz on the Bakke case that appears on page 13.

The Complaints of White Men

As the lists of our company officers testify each day on this page, we are an institution run mostly by white men. As in most other institutions, women and nonwhites came later than white men into the hierarchies from which our managers have been chosen. Recognizing the inadequacy of the result, and faced with social and legal pressures that we ourselves helped to generate, we have undertaken corrective measures, affirmative action, to expand opportunity in our company, in our profession and in our country. Sex and race are factors in our appraisal of qualified applicants.

Clearly, that effort is far from complete. Its success will show up only in future generations. But the effort itself has come increasingly under attack, as discrimination *against* white men, a pious tribute to conscience by one generation at the expense of deserving members of the next. White men complain, in our offices and on our front page, that any program of hiring or promotion or admission to schools that takes notice of race or sex is not only broadly unfair, or unconstitutional, but also specifically discriminatory against them—that it is "reverse discrimination." Steelworkers in Louisiana, firemen in Pittsburgh, teachers in Detroit and officials in Washington all raise variations of this protest against affirmative action and some are seeking redress in court.

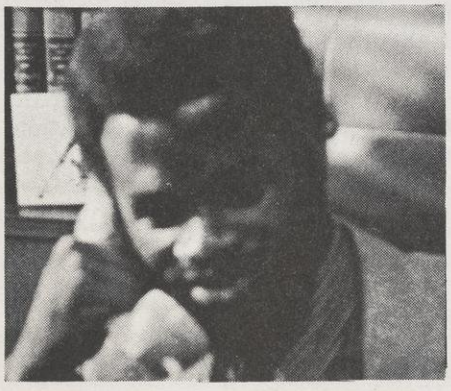
We sensed the accumulating strength of this backlash while studying the Bakke case last summer. And if Mr. Bakke persuades the Supreme Court that race-conscious affirmative action at the Davis medical school of the University of California was illegal discrimination against him, then all forms of affirmative action would become instantly suspect and the subject of prolonged litigation. They would be abandoned in many places, quickly and tragically.

One complaint of white men is that any recognition of race or sex in the distribution of opportunity is illegal. But American law itself has been an instrument of discrimination and deprivation. The courts, as well as society, have acknowledged the wrong, identified the victims and called for relief and remedy. And where the law served discrimination by race or sex, it logically must permit relief and remedy that recognize and compensate for race and sex.

There are two ways to escape this logic. One is to deny the problem: People are inherently unequal, endowed by their Creator with inherent personal talents and deficiencies and inherited social advantages and deprivations. All must play out the hand they've been dealt, no matter how cruel the handicap. The second and currently more fashionable response is to acknowledge the problem but to deny a remedy: Yes, not only the Creator and our forefathers but also our laws and institutions perpetrated dreadful wrong; it will never be permitted again. However, the innocent individual beneficiaries of those wrongs, who are far ahead in the race for opportunity, cannot now be penalized; henceforth, the race will be fair even though everyone's position in it is not.

Neither response is good enough. The law cannot suddenly decide to be neutral when for so long it favored white men. Neither can society. Not only some abstract concept of justice but the well-being of the American community depends upon affirmative action that can help to overcome the stigma and injury of the past. A multiplicity of programs in both private and public institutions is preferable here to the mandates of law or bureaucracies. But the effort itself is necessary.

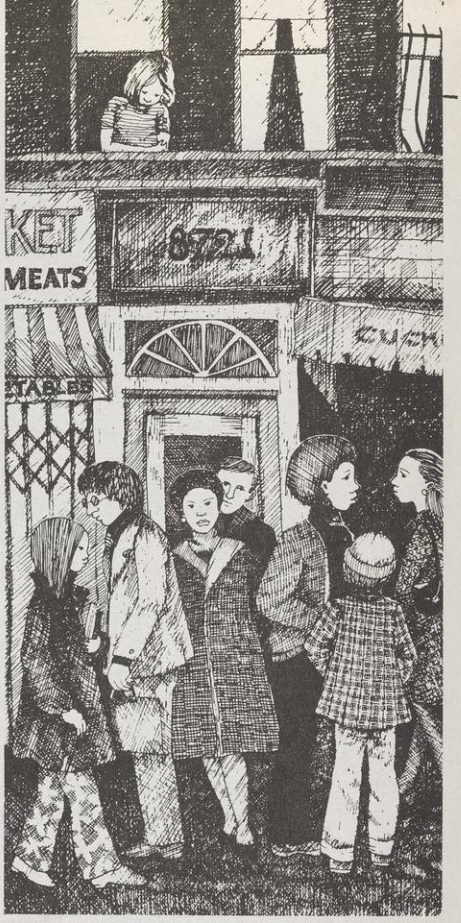
To the complaint of white men that this complicates their lives as a group, there is only one honest reply: Sure it does. But if they are being deprived to some extent, it is only in the sense that they are losing opportunity which they would not have had without past discrimination. As for the charge that one generation is burdening the next, the answer again is: Of course. Everything done in one time burdens—and benefits—another time.



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.

Lance Bryant (work at left) is a free-lance artist who earned a B.F.A. and an M.F.A. at Pratt. His artwork has appeared in numerous shows and exhibits. Mr. Bryant can be reached at 1181 East 225 St., Bronx, N.Y. 10466; tel.: (212) OL 4-4428.



Idalia Rosario (work above and left), a free-lance illustrator/writer/designer, studied at Pratt and SVA. Her publications include *Sueño Musical* and *Aquí Se Habla Español.* Ms. Rosario can be reached at 801 Second Ave., Rm. 405, New York, N.Y. 10017; tel. (212) 986-7590.

Series on Disabled Children Provides Positive Images

"Feeling Free," six half-hour TV episodes about disability for children, will begin airing in April.* Judging from the first episode that we saw recently in preview, "Feeling Free" is well titled, because it makes the viewer feel exactly that—free. The series should break down barriers between kids, whether or not they have a disability. In sociological jargon, we would say that the program provides positive role models for establishing comfortable and secure relationships. Simply speaking, the show is lively, engaging and refreshing.

There is unabashed honesty, empathetic communication (twelve-year-old Ginny says, "I don't mind it if—you know—talking about my dwarfism, because we're talking about it in a reasonable way"), and the universal questioning of children. Laurie, a blind girl who wants to be a teacher, is asked, "Laurie, what would you do if some of your kids started to fight?" She answers, "I'll hear them and tell them to stop it." Another child queries, "You'd probably want to teach handicapped kids, right?" As if to warn against jumping to conclusions prematurely, Laurie answers, "No. I want to teach in a regular kindergarten. I want to be independent. I want to live in my own apartment. I don't want to live with my parents all my life." The children's recognition of the common human element was immediate and the laughter was spontaneous.

The show suffers at one point when, on a group outing to a park, there is a succession of scenes showing people with mobility impairments playing catch and people without mobility impairments square-dancing. This situation is unnecessarily segregated. It could easily have been rectified by showing a kid in a wheelchair square-dancing with a mobile partner who was willing to do a little bit more of the "legwork."

The show combats handicapism by showing children (an integrated group) dealing realistically with their disabilities and by providing information that demystifies particular disabilities and/or mechanical devices. We wonder, however, how the series will handle the question of the availability of expensive devices. One might infer from the sample segment that such devices are readily available. The fact is that children more often than not have to make do with inferior products and wait long periods for them. It will be interesting to see if other segments of the program discuss this situation.

Print materials (children's books, posters and educators' guides) to accompany the TV series are being prepared by The Center on Human Policy, but were not yet available at press time. Write directly to the Center, 216 Ostrom Ave., Syracuse, N.Y. 13210 for further information.

All in all, the show is off to a good start. We look forward to seeing the rest of the series. [Kipp Watson and Frieda Zames]

*PBS/Channel 13 will broadcast the series in the New York area on Tuesday evenings at 6 P.M. beginning April 4; check local listings for the schedule in your area.

Gordon, Laurie, John, Ginny and Hollis are cast members of the "Feeling Free" series soon to be aired on PBS.

New Film on "Indians"

"Three Warriors," a soon to be released film aimed at a general audience, tells the story of a young Native American named Michael who must return against his will to a reservation with his mother and sisters to visit his grandfather. The grandfather (beautifully portrayed by Charles White Eagle) wants Michael to learn and experience the "ways of a warrior." However, Michael is ashamed of being an Indian and thinks his grandfather's teachings are irrelevant. At the conclusion of the film Michael becomes a hero by saving some wild horses and also

finds a deep respect and love for both his "heritage" and his grandfather.

The main purpose of "Three Warriors" is to entertain. But according to information we've received, the writer and producers also intended it to be a film that will dispel many misconceptions held by non-Native Americans. As Native American educators we strongly believe that the movie's attempt in this area is unsatisfactory. The story does not present enough pertinent material to give the viewer any real understanding of Native Americans or their values.

While this is one of the few movies to show Native Americans in a contemporary setting, why, we wonder, is there no mention of a specific nation? Is the viewer to understand that all Native Americans are the same, that the grandfather speaks "Indian language"? This assumption negates the fact that we are sovereign nations and that each nation has its own language and culture. We thought that the family, people and songs shown were from Plains nations. It would have been just as easy for Michael to be ashamed to be Blackfoot, Mohawk or Warm Springs, instead of being ashamed to be "Indian."

We also feel that "Three Warriors" misrepresents or oversimplifies Native American values. For example, the grandfather's efforts to teach his grandson the "ways of a warrior" do not reflect the significance of this important ritual. In Native American cultures, becoming a warrior is achieved through continuous tests of courage, strength and bravery. Traditionally, *before* acquiring an eagle feather (a feat which Michael performs), a warrior *first* has to accomplish a brave deed. He then has to cleanse his mind and spirit through purification before attempting this sacred act. Contrary to the impression given by "Three Warriors" it takes more than hunting with a bow and arrows and learning how to "camp out" to become a warrior.

The film is also unnecessarily—and unrealistically—sexist. Native American women have always held an important role in their societies. And yet in the film the mother and daughters have very small roles, and there is very little interaction between the grandfather and his granddaughters. Michael's sisters and mother could have contributed much more to the film.

As depicted in "Three Warriors," the essence of being an "Indian" has Michael taking to his horse—shirtless, befeathered, armed with bow and arrows and, of course, wearing "war paint."

We certainly understand that "Three Warriors" will stir the emotions of its audiences. It is an emotional story and very beautifully photographed. We also know that many non-Indians will come away with the impression that they know all about the minds, hearts and problems of Native Americans. The film will only add to the multitude of misinformation already perpetuated by various publications, the mass media and educators. We wish that the writer and producer's good intentions had been more successfully realized. [Donna Lovell and Daphne Silas, instructors, Native American Education Resource Center]

Head and Heart (Tom Feelings), 16 mm. color, 27½ minutes, $60 rental, $395 sale; available from New Images, 394 Waverly Ave., Brooklyn, N.Y. 11238.

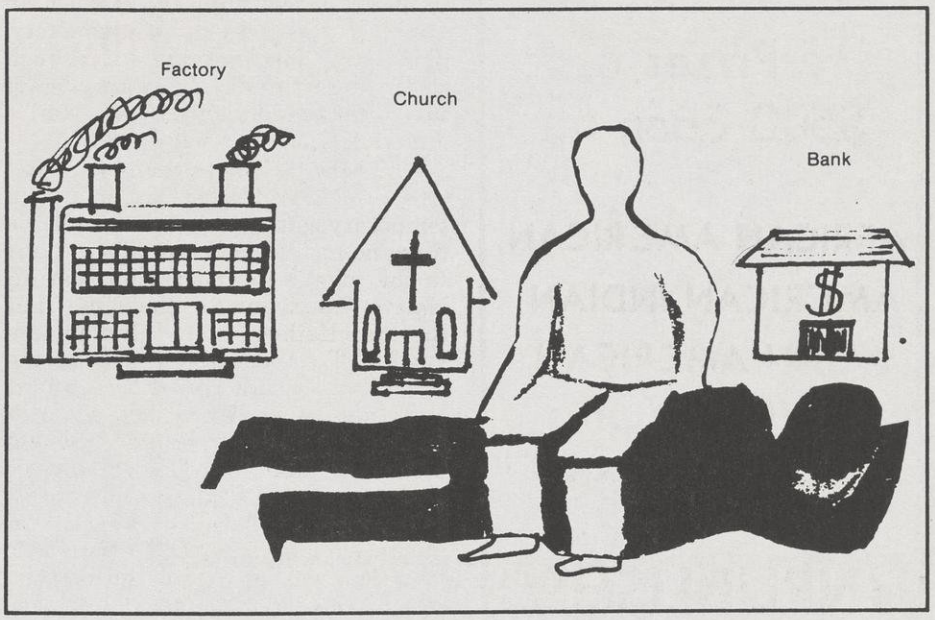
This is a most illuminating view of a sensitive Black artist whose work is eloquent testimony to his pride in his Black heritage. Shown working in his studio or sketching in Guyana, Tom Feelings, in a soft but intense voice, narrates the events that compelled him to choose the "Middle Passage" as the theme for his next major project.

This film is an effective tool for teachers looking for a dramatic and effective way to convey to students the special aspects of the Black experience and their impact upon the work of a superbly talented artist.

"Understanding Institutional Racism"

A new film from the CIBC Racism and Sexism Resource Center

"Understanding Institutional Racism" includes a sound/color 133 frame, 17-minute filmstrip plus discussion guide and curriculum kit. $32.50. Send check or purchase order to CIBC Racism and Sexism Resource Center, 1841 Broadway, New York, N.Y. 10023.



An explanation of why the practices and policies of institutions—rather than the attitudes of individuals—are the crucial factors in maintaining racial injustice in the United States. The narrators discuss affirmative action, the historic continuity of racism, and aspects of racism in churches and schools. Special emphasis is placed on institutions dealing with justice, jobs and housing. These three areas are examined in terms of their distributing unequal rewards to minorities and to whites. The ways in which well-meaning white people can participate—however unintentionally—in their institution's racist practices also come under scrutiny.

The accompanying curriculum kit includes a discussion guide and many group activities to reinforce learnings from the filmstrip and to lead the way towards planning for institutional change. The exercises can be useful in examining the practices and policies of any type of institution. Background reading materials, included in the kit, will help the facilitator in leading discussions.

The filmstrip and curriculum were prepared by experienced racism awareness trainers from the Council on Interracial Books for Children, the Institute for Education in Peace and Justice (of St. Louis), and the Division for Life and Mission of the American Lutheran Church.

Useful for high school or college classrooms and for church, community or business human-relations workshops or training events. The film is an ideal follow-up to "From Racism to Pluralism," a filmstrip also produced by the CIBC. Both filmstrips are available for **$32.50** each, or they may be purchased together for **$50,** a savings of $15.

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CIBC is a non-profit organization founded by writers, librarians, teachers and parents in 1966. It promotes anti-racist and anti-sexist children's literature and teaching materials in the following ways: 1) by publishing the *Bulletin,* which regularly analyzes children's books and other learning materials for human and anti-human messages; 2) by operating the Racism and Sexism Resource Center for Educators, which publishes reference books, monographs, lesson plans and audio-visual material designed to develop pluralism in schools and in society; 3) by conducting workshops on racism and sexism for librarians, teachers and parents; and 4) by initiating programs that bring to public attention the unrecognized talents of Third World writers and artists. For more information about CIBC and a free catalog of its Resource Center publications, write us at 1841 Broadway, New York, N.Y. 10023.