



LIBRARIES
UNIVERSITY OF WISCONSIN - MADISON

CBC Features. Vol. 48, no. 1 (Spring-Summer 1995)

New York, N.Y.: Children's Book Council, (Spring-Summer 1995)

<https://digital.library.wisc.edu/1711.dl/2YM6GEVK35J6E8B>

<https://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

★ CBC Features ★

Vol. 48, No. 1

Spring-Summer 1995

THIS ISSUE

MULTICULTURALISM

Books Remembered • *Ashley Bryan*

For the Well-Intentioned
Multiculturalist • *Omar S. Castañeda*

The Importance of
Self-Image • *Pat Cummings*

Brave Outsiders: Multicultural Writers
on Adolescence • *Kyoko Mori*

Friends and Enemies:
A Bibliography • *Hazel Rochman*

Materials Available

COOPERATIVE CHILDREN'S BOOK COUNCIL
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706

. Ashley Bryan .

When I think back to the books that meant the most to me as a child, I must include my own, uh, huh! In the elementary public school that I attended in the New York City borough of the Bronx, the teacher helped us make books of everything we learned.

Those ABC books, counting books, word books, which I bound with colored construction paper and stitched together, were dear to me. I could hardly wait to take those books home. Imagine, there I was, a kindergartener and already an author, illustrator, binder, and distributor of my books as well!

I received rave reviews for those limited edition, one-of-a-kind books from my family and from my friends in the community. I was encouraged. I went into full production, through all seasons, and for all occasions, making books as gifts for my family and friends.

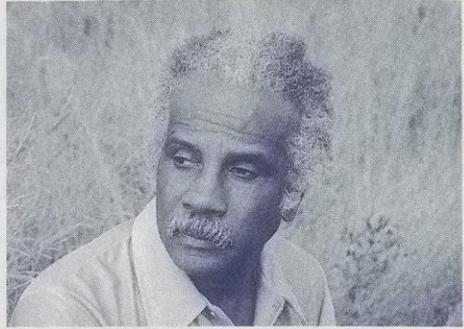
For almost forty years I went on creating my own books. Then Jean Karl, who founded the children's book department at Atheneum Publishers, heard about me, saw my work, and brought it to a wider audience. But even if the commercial publishers had never picked up on my work, you'd still find me in my studio, happily publishing my own books for my circle of family and friends.

Of course, there was the inspiration of a world of books behind even my kindergarten productions. I'd heard the folktales and fairytales of people from all around the world. As my reading skills grew, I stayed with those books. The length of these tales seemed just right for my style of reading.

I read as many versions and translations of these tales as our library provided. I can recall special collections of the Brothers Grimm, Perrault, and Hans Christian Andersen. The ARABIAN NIGHTS, Greek myths, folktales of different countries, and AESOP'S FABLES were favorites as well. I read them slowly, savoring the language, going back over passages that sang to me, and I looked forward to the dramatization of these tales on the Saturday morning radio broadcast, "Let's Pretend."

Poetry also sang to me. I remember Mother Goose rhymes and poems from Robert Louis Stevenson's *A CHILD'S GARDEN OF VERSES*, Christina Rossetti's *SING SONG*, and Eugene Field's *POEMS OF CHILDHOOD*. I enjoyed the poets, played with language, and chanted lines from poems over and over.

The recitation of poetry was practiced in the elementary public school that I attended.



Ashley Bryan; photo by Matthew Wysocki

Anthologies of English verse, of American verse, and collections of a poet's selected works were in the classroom. Poetry books were always among the books I took home from the library. Each student would select a poem, practice it for weeks, then recite the poem in class and in the weekly assembly. In preparing poems for recitation, our teachers encouraged us to work for a relation of the voice to the printed word. The poet's care in choosing words for tone, color, and resonance kept us at the heart of the mystery and wonder of language. We understood that the performance of poetry, like the performance of song, was necessary to keep poetry alive.

Towards the end of each term, there were more grade level competitions of poetry recitation. Through this ongoing practice, I became familiar with poems by the English poets Shelley, Wadsworth, Tennyson, and Byron, and with the American poets Walt Whitman, Emily Dickinson, Carl Sandburg, and Robert Frost. Black American poets such as Paul Laurence Dunbar, Langston Hughes, and Countee Cullen were not included in those early years of school recitations. They were later discoveries, made on my own.

Although I was shy, I discovered that my desire to share my love of the poem I had prepared overcame my fears. I went on to win many poetry competitions. I remember when my English accent for the lines, 'Faith gentlemen, We're better here than there' from Leigh Hunt's "The Glove and the Lion" was imitated long afterwards by students throughout the school.

My parents came to the United States from the island of Antigua in the West Indies, soon after the First World War. They settled in New

York City and all of their children were born there. I was the second of six children, and my parents raised three cousins with us as well. Growing up in the Bronx during the Great Depression, there was not much money left over after the family's necessities had been met. Still, there were always a lot of books in our apartment. We'd go up and down three or four flights of stairs carrying books we'd borrowed from the local library.

The library was our major source of books, and although I made my own, I longed for these other books as well. An orange crate served as the bookcase for the few books I had and I sought ways to increase my collection. I remember clipping book coupons from a daily newspaper. One could send for a book when the required number of coupons had been saved. I was nine or ten when I saw on the list books by Mark Twain, Jack London, Alexander Dumas, and a book entitled *THE SKETCH BOOK*, by Washington Irving. I was always drawing then, and looked forward to a book of drawings. Imagine my surprise when the book came and I first learned that "sketches" could also mean short stories. I was at first rather disappointed, but probably should have been grateful for the lesson, and for the one title page illustration in the book.

From my earliest years, my memories are of my mother singing. On Sundays, my father's boyhood friends from Antigua gathered around the piano in our living room. With saxophone, guitar, and banjo, they played music and harmonized. The message that came from my parents, without their having to say it, was that art was integral to being human, and that the arts offered us a way of entertaining ourselves. My parents sent us out to the free Works Progress Administration (WPA) art and music classes. The government had created this WPA program during the Depression to employ artists to teach their skills in communities across the country.

Because of the way I was raised by my parents, song had as great an impact on my love of language as did the printed word. I especially loved the Black American spirituals, and I wish

there had been a child's book of those songs that I could cite as well as those of story and poetry. Since this great body of song has been overlooked as a source for introductory books, I have done several books of the spirituals and will continue to do books illustrating selections of these songs.

Well, if there were not children's books of the spirituals at hand, there were certainly adults around me who sang them, and from whom I could learn more. I looked to the adults of my childhood as revered elders. These elders were as living books to me, as vital a source of story as library books. I never tired of asking questions of my parents and other relatives as well as family friends. I loved to listen to the stories of their childhoods and about their adventures and experiences.

Some of these stories introduced me to the work of Black leaders in all areas of human endeavor, and I learned about achievements of Black people that in those days was not included in my school studies. This led me to seek out whatever I could find about the cultural contributions of Blacks.

The stories of the elders and my beloved childhood books of poetry and story are at the root of whatever I share with audiences today. Childhood passes...childhood remains. The elders have since passed on, but they have passed on so much of their lives as story to me, and that remains. I bring these gifts into the present. I draw upon recollections of these elders as I develop the motifs of African tales from which I work.

I will always cherish the memories of the stories and songs from the lips of the elders whom I loved, and of the wonderful books I read in my childhood. I remember voices, phrases, gestures, characters, and events, and they in turn find their way into my stories today.

Ashley Bryan continues to write and illustrate poems and stories. Among his works are THE OX OF THE WONDERFUL HORNS AND OTHER AFRICAN FOLKTALES, and BEAT THE STORY-DRUM, PUM-PUM (both Atheneum), for which he earned the 1981 Coretta Scott King Award for illustration.

BOUND FOR DISCOVERY

Bound for Discovery is the theme for the 76th annual observance of **National Children's Book Week, November 13-19, 1995**. The Book Week materials include:

Book Week Poster / by Lane Smith

Book Week Frieze / by Kevin Henkes

Book Week Streamers / one by Floyd Cooper and one by Sheila Hamanaka

Book Week Bookmark / Original poem by Paul

Fleischman / Art by Kevin Henkes

Book Week Play / by Jon Scieszka

Book Week Make-It-Yourself Color-In Pop-Up / by David A. Carter

Items may be purchased individually, or as part of the **1995 Book Week Kit** at a more than 20% discount.

For details on how to order, please see CBC's Materials Brochure.

• Omar S. Castañeda •

I was stunned by the magazine cover: A blonde woman in a bikini lounges on a white beach; an umbrella nods a shadow behind her. She arches her back in an improbable “swimsuit issue” pose and pours water from a shell. The water streams between her breasts. Behind her, palm trees loom. A dark-skinned man is just visible in the distance. The first article on this cover is “How to Keep your Children from Succumbing to Peer Pressure.”

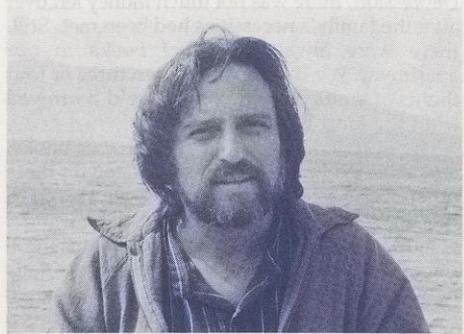
I almost bought the magazine for its audacious mixed message: perfect for interpretation practice in literature classes, and for talking about many things in fiction writing classes, including techniques of multiculturalism.

Multiculturalism, as Brenda Mitchell-Powell of *The Multicultural Review* has pointed out, is a term with several definitions. I define multiculturalism as an *equality* among cultural voices (including gender cultures). In other words, one cultural voice is not consistently privileged above others. This is such a direct restating of “democracy” that one wonders how multiculturalism can be a problem. Yet it is. And not just for those vile-hearted proponents of rigid hierarchies. It is sometimes a problem for those who mean well.

There are at least four common ways that well-meaning individuals run aground and thus affect the reception of stories about other cultures: the Expanding Mansion Approach; the Club-Med Vision; the Universal Humanist Doctrine; and the Identification Aesthetic. However, all four are alike in sending the same mixed message: the fundamental refusal to give up privilege while pretending genuine respect for cultural difference.

Perhaps the most usual place for the well-intentioned to get lost is in the labyrinth of the Expanding Mansion Approach. Just as with a family mansion under whose roof generations add rooms, this “multiculturalism” keeps its old systems and values and merely constructs areas to accommodate difference.

Universities use this approach in curriculum design when adding such courses as “Major Women Authors” or “Writers Outside the Canon.” Some publishers may do this when creating multicultural imprints. The Expanding Mansion Approach promotes the distasteful idea that there is one dominant and inherently valuable literature. Other literatures are secondary, and as transitory as guests in a guest room. There may be a desire to make the room comfortable, perhaps even a desire to co-exist with the guest, but everyone knows who owns the building.



Omar Castañeda; photo by Bleu Castañeda

People may make changes, but every added room or change is controlled by the original design of the mansion. You simply cannot put a doorway, for example, through a centuries-old support beam. You cannot drop Shakespeare altogether. In a related way, but with respect to gender, the magazine article advocates a turning away from social norms—peer pressure—while conventionally using women’s bodies to draw attention. This “norm” seems a support-beam in the “mansion” of common marketing strategies.

The answer to owner’s privilege in the Expanding Mansion Approach is to level the house and start over. Everyone. As equals for the future.

The woman on the beach also can be seen as representing the Club-Med Vision. This is a journey to another place with a certain pretext of encountering the different, the unfamiliar. Yet the traveler is so protected by the conveniences of the familiar or tied to “homeland” values that there is, at last, no journey at all, instead, there is simply tourism or adventuring. Notice that the dark-skinned man in the photo is kept at a distance. He is not engaged except to “prove” the exotic setting. Often, the exotic is used to validate the superiority of a visitor’s lifestyle. At best, the Club-Med Vision makes a souvenir of the exotic to validate the traveler’s image of “worldliness” or “fashionableness.” This applies to “rich” and to “roughing-it” travelers alike.

This may be the vision of some multicultural publishers who prefer folktales, thereby making quaint and containable what is different. Publishers who turn multicultural because it is in vogue are guilty of the Club-Med Vision. But it is most despicable in such movies as “Aladin” (Walt Disney) with the opening song:

I come from a land, from a faraway place

Where the caravan's camels roam
Where it's flat and immense
And the heat is intense—
It's barbaric!
But, hey, it's home.

The antidote for the Club-Med Vision may be to consider the exact opposite belief: That every encounter is a journey out, and one should never go home! The sanctity of "home" makes this threatening. Still, there are many who believe that true learning is exactly this never-going-home.

The Universal Humanist Doctrine may be the most common mixed message, particularly for publishers of children's literature. I suspect it when I hear applause for a story's portrayal of universal feelings of such-and-such. I suspect it when, about my own works, well-intentioned reviewers say that readers can easily understand—and identify with—my character. I am not ungrateful, I merely suspect Universal Humanist Doctrine: the need to code everything under an illusion of common human impulses when the code may be a meaningless abstraction or, worse, the code may diminish difference and encourage representation within the norms of a dominant culture. The story of ALADIN, for example, renders Arab culture in Anglo-American codes: Jasmine's dilemma is given in terms of western marriage practices; Aladin speaks and looks like a dark-haired Californian; a combination hookah and coffee pot also makes julienne fries; Aladin is a "diamond in the rough." These are "dominant culture" codes of representation and of meaning.

A reviewer who values how characters lead lives very different from "most readers" is rare. Similarities between reader and character do bridge distances between them, but these similarities should be secondary. For instance, a Chinese story with a character pointing to her chest and saying, "Who me?" makes a bridge between non-Chinese readers and the character. Realistically, a Chinese woman might point to her nose in that context. The altered "universal gesture" to indicate the self is a bridge and secondary, but now the gesture has been made American.

A Universal Humanist may say that the charm of a story is that it has captured universal feelings, by emphasizing details that fit the cultural norms of Americans or by making an abstraction out of exotic details and turning difference into a secondary element. Humans may feel a universal capacity to feel guilt or love, but the concrete manifestations of emotions vary from culture to culture. The Universal Humanist Doctrine essentially diminishes difference in favor of similarity. It is like saying that humans have a universal need for language while obliterating the important variety in world languages.

More dangerous, however, is when this reduction to similarities is for the benefit of "most readers." Once more, the dominant norms are appeased. The Universal Humanist Doctrine can be a euphemism for assimilation. An editor might reject a book that is more "authentic" because he can't find enough similarities to "enjoy" the story. This editor might read the gesture of pointing to the nose as odd, and direct the author to explain the gesture or make a change to pointing to the chest. This warping of different cultural norms is to accommodate "most readers." We need to analyze "most readers" to understand how some books are easily reconstituted in a self-fulfilling manner to be "universal" and how multicultural stories become inauthentic by the very demand of "universalism."

One way to overcome the Universal Humanist Doctrine is to read factual information about other customs, while paying primary attention to what is different.

The Identification Aesthetic is the most unlikely to change, particularly in literature for children, as it seems deeply rooted in basic reading strategies across cultures and in the very arguments used to promote multiculturalism. Common wisdom says that students of all backgrounds need to see themselves in stories. Identity formation may depend on patterns of identification and mirroring. If identification is linked with human development, then "difference" may represent chaos or a threatening of a coherent self. Identification is a necessary element, but privileging it may be harmful.

If primary delight is made from seeing oneself mirrored in stories, primary value is essentially given to the status quo. Leaping to the larger context, the status quo is a long tradition of hierarchies among cultures. More flexibly, "status quo" encodes aspect of gender roles, physical gestures, etc. As a result, a story that does not fit the Identification Aesthetic and the affirmation of the status quo can be seen as peculiar, even fallacious in its details.

Perhaps the only counterweight to the mixed blessing of identification is through fundamental change in our ways of reading. Fostering an Aesthetic of Estrangement may help. We could value the unfamiliar above identification, teach the joy of displacement, and relish a sense of disquietude. Through a dominant Aesthetic of Estrangement, we might end the privileging of one culture, and finally achieve equality among the many. These are the high hopes of multiculturalism.

Omar S. Castañeda is the author of IMAGINING ISABEL (Lodestar), REMEMBERING TO SAY MOUTH OR FACE (FC2 and University of Colorado Press), ABUELA'S WEAVE (Lee & Low), and other books. He teaches at Western Washington University.

THE IMPORTANCE OF SELF-IMAGE

. Pat Cummings .

I'm working on a book now called "C" IS FOR CITY (Lothrop, Lee & Shepard). It is Nikki Grimes' whimsical and wild little tribute to New York City and its inhabitants. What really appealed to me about the manuscript was that everybody in town gets into the act. The manuscript bounces from pizza parlors to block parties and stars cabbies and waitresses and hop-scotching Hasids.

This book is giving me the chance to celebrate a city that I love. New York is the essence of diversity. Puerto Ricans next door to Jews who live below Blacks who are across the hall from the Irish, Indians, Arabs, Italians, Ethiopians...That's a fair cross-section of my block alone now that the Icelandics downstairs have moved back home to Reykjavik.

This will be my ultimate "multicultural" book and hereafter, I get to abandon that buzz word because it will be rhetorical. "Multiculturalism," the buzzword, has been a lot like health food. (Most of my metaphors rely on food. Coincidence? I think not. Any analyst worth his business card might dissect this penchant in such a way that I would be too embarrassed to keep doing it. But this works.) Both stimulate growth, both require a little adjustment period, and, all things considered, both cause less stress on the system.

I remember that in the beginning, only fringe groups of "fanatics" espoused the benefits of both health food and multiculturalism, usually in passionate, if fuzzy, language. Health food nuts and ethnocentric radicals grumbled about a need for change in small, irritating voices. Both seem like common sense now but they were vaguely threatening to a lot of people *way back then*.

Eventually both movements were 'discovered' by fashionable elements of society and promoted to full TREND status. They entered (and I intend this to be my last printed use of the phrase) their POLITICALLY CORRECT stages: a healthy chicken could only be a *free-range* chicken, a Peruvian folk tale could only be retold or illustrated by a *native Peruvian*. It began to seem as if, to paraphrase my buddy Mary Stolz, PETER RABBIT wouldn't have ever been published because Beatrix Potter wasn't herself of the bunny-persuasion.

It seems that we're now in the MAINSTREAM phases of both trends. Most of the end-of-a-lifestyle-as-we-know-it-fears seem to have abated: in a multicultural society, White males



need not continually apologize for their existence, and eating healthy doesn't mean that one little carton of Haagen-Daz will cause sudden death (this I confirmed for research purposes). By the millenium, maybe we will be evolved enough to look back and wonder what all the fuss was about.

It's surprising to me, but there are still bookstores and schools that I visit around the country where I have to hunt for books that feature children of color, especially on their covers. I meet teachers who explain to me that they don't have any/many Black children so they don't have any/many Black books on their shelves. If I look around, I'm not surprised to note a lack of Asian, Hispanic, Jewish (pick a culture) books as well.

I've even been told by teachers that, until my visit, the only sample of my books on their shelves was a copy of C.L.O.U.D.S (Lothrop, Lee & Shepard). The character in that story is a blue celestial being, but despite the teacher's logic, I've yet to see a blue student.

I was lucky enough to grow up with an awareness that the world was full of different-looking people. It doesn't take much more effort to find books that include other cultures than it does to locate a good Mexican or Chinese or French restaurant. I don't see how we get to the happy, smorgasbord future until we're all on the same page, until every kind of kid sees every other kind of kid when they open their books. Children are either introduced to the world or the world will take them by surprise. The Global village is here now and books are a valid passport.

I grew up in the military, surrounded by families of different colors. But despite the liberally mixed, insulated society that I lived in, I was exposed to racism long before I had the words to name it. Ironically, my introduction to bigotry came on my first day of first grade at St. Mary's Star of the Sea Elementary School (in the Tidewater, Virginia area to name names). At recess on day one, I followed my classmates to the swings and merry-go-rounds, the slides and teeter-totters in the playground. Quickly, a nun came to lead me away, saying that I was in the wrong place. I was new to this but I wasn't without some reference when it came to playgrounds. I was fine where I was.

The nun led me to a dirt lot that had a basketball hoop, sans net, and there stood every other Black child in the school. Even my older sister Linda was there, and she was crying. At no point in time did I realize that the children were all Black. Rather, I assumed that we had all done something wrong and this was the punishment. Having had a spotty history when it came to proper behavior, I wasn't surprised to be grouped with the 'bad' kids. But Linda! She was my big sister, who explained most of the mysteries I encountered (*adultery*, she told me, was touching yourself in the wrong place when you took a bath). But she couldn't explain to me what we had done to end up standing in a dirt lot in miserable earshot of big fun.

I didn't, on the surface anyway, accept the guilt although I couldn't avoid the penalty. But I never trusted nuns after that. "*Jesus loves the little children, all the children of the world.... red, yellow, black or white, they are equal in his sight...*" didn't seem to register with the good sisters vis-à-vis playground rules.

At fourteen, I discovered there was a bingo table hidden behind the altar at my church, which gave me reason enough to question my faith. I left the Church that had left me with too many contradictions. Growing up taught me to separate religion from its practitioners, but I didn't have the equipment for that in first grade.

At nine, I remember seeing the faces of villagers in Okinawa, stretched in hatred, shouting and spitting at the white adults who had organized the bus tour I was taking with other children. I didn't understand the anger, but I didn't accept it either. I had walked through villages just like that one with my friends Mindy and Melanie on many occasions. At worst, the three of us were pressured into giving away most of the penny candies that we had bought by the children who were following us. They were smiling; their parents smiled or benevolently ignored us like their own children.

So, I excused myself from the anger I witnessed coming from such normally friendly people, knowing it was aimed at the adults for something they must have done.

I have gotten a generous coating of love and self-esteem from my parents. I have seen enough and experienced enough to be bitter, but the sweetness must have insulated me. I grew up knowing I could do or be anything I wanted to do or be. It was, I knew, tacitly expected. But I had to know that a dream was possible in order to pursue it effectively. My parents' focus seemed to be less on a fixed goal for me than it was on teaching me the process of removing obstacles. The, *what-doesn't-kill-you-makes-you-stronger/adversity-builds-character* approach.

I've met too many children and, frankly, too many adults, who didn't get that protective shell wrapped around them before they headed out into the world. The hard, candy coating around the soft, nougat center, if you will. Vicious little slings and arrows chip away at us all, no matter what their source. At some point, hopefully, we become aware that we have to do some patching up wherever possible.

I make books for a living. It has never been a job, though. Telling stories in pictures and words has always been the best way that I can imagine to recreate the world. I can let everybody onto the playground now because it's MINE and I'm making the rules. And one of the rules is that there's always a way to get to a happy ending. If I don't show an African-American or a Korean or a handicapped child, I still want any one of them to pick up a book I've done and find something entertaining in it. I want them to feel something or learn something about how things resolve. So, at the very least, I have to show a place where they feel welcome.

If children spend time between the pages of one of my books I want them to feel every drop of what I'm trying to put in there. I know I deal in fantasy. Reality may not be mom and dad at home and loving, or an abundance of comfort and good will. But for the short time that I've got them, I like to think of them with imaginations well-fed and spirits well-nourished. They are such hungry little creatures, after all.

Pat Cummings' popular picture books include the 1984 Coretta Scott King Award for illustration winner MY MAMA NEEDS ME (Lothrop) and the 1992 Boston Globe-Horn Book Award winning TALKING WITH ARTISTS (Bradbury). She lives in Brooklyn, NY, with husband Chuku Lee and their cat, Cash, pictured with Cummings above.



BRAVE OUTSIDERS: MULTICULTURAL WRITERS ON ADOLESCENCE

• Kyoko Mori •

As a teenager reading novels about other teenagers, I was always drawn to protagonists who were outsiders, who valued their own integrity over the approval of their peers, families, or teachers. Lonely but proud, these characters criticized the hypocrisies of the people around them. I loved the young Jane Eyre, who saw through the pretended piousness of her aunt and her boarding-school teachers. I admired Holden Caulfield, who hated anything “phoney” and was confused by the elusive nature of truth and honesty; with great honesty, he admitted that he meant every lie he told. My favorite of all was Emily Starr of *EMILY OF NEW MOON*, an orphan whose relatives had to draw lots to decide who would become her guardian, because nobody wanted to. She was isolated from the world not only by her circumstance but by her talent—her ability to see hidden truths, her desire to become a poet.

I envisioned my own character, Yuki Okuda, as a girl sitting stiff-backed at a Buddhist ceremony for her mother’s soul, unable to cry and mourn with the other people gathered there. I saw her running around the track alone during her lunch break at school while the other students sat chatting with their friends. Yuki would have to sneak into her biology lab alone and dump out the jar of dead frogs her class was supposed to dissect. She would have no accomplice because she could not explain exactly why she found the dissection to be false—there simply were no words adequate to express her feelings and beliefs.

Perhaps that is another thing my favorite teenage protagonists had in common: their distrust of language. Though Holden Caulfield was a fast talker, Emily Starr wanted to be a writer, and Jane Eyre was to become a teacher, all of them knew that their desperate purity could not be communicated through language.

These two elements—the protagonist as an outsider, the distrust of language—are of particular interest to multicultural writers, for whom being an outsider is an essential part of the daily experience. Many of us feel that we no longer belong to the culture of our forebears (or of our childhood if we are first-generation immigrants); at the same time, we do not wholly belong to the “American” culture of our everyday life. Many of us do not speak or write in the language of our forebears or of our past and therefore feel disconnected from our



Kyoko Mori; photo by Katherine McCabe

parents, grandparents, our childhood. Like the teenage hero, a multicultural writer takes very little for granted. What happens, then, when such a writer writes about adolescence—a time when everything must be questioned from an outsider’s perspective?

It is, of course, impossible to conduct a wide survey that would do justice to such a question. The small space I have available is enough, only, to have a brief look at two books by Asian-American women writing about adolescence.

Ellen Sung, the heroine of Marie G. Lee’s *FINDING MY VOICE*, is a high school senior in a small Minnesota town where she and her family are the only Asian-Americans. As a result, Ellen is subjected to racism. When a boy on the school bus calls her a “chink” (Lee, p. 4) or a chemistry teacher jokes, “You Koreans WOK your dogs!” (Lee, p. 30), all her friends can manage is an embarrassed silence. Though Ellen is not a rebellious outsider in the manner of Holden Caulfield (she is a straight-A student and is on the gymnastics team) and she has friends who respect and love her, the undercurrent of racism often keeps Ellen on the outside of the chosen circle, as when she does not win a letter on the gymnastics team even though she was in as many varsity meets as another girl who gets a letter. Toward the end of the novel, a racist girl hits Ellen with a bottle after calling her a “ching chong Chinaman” (Lee, p. 154); Ellen’s best friend and her boyfriend are there, but they cannot stop the assault or punish the assaulter.

For most of the novel, Ellen silently resents

her outsider status. Though she is an excellent writer, she is often too modest to take credit for her talent with words ("It was just memorization," she says about the speech she gave in an English class, Lee, p. 86). Words desert her when they must be used to confront the people who have been unjust. It takes Ellen a long time to confront the coach about not getting a letter. When the coach states that Ellen did not seem committed enough, Ellen wants to say, "How much more committed could I be?" (Lee, p. 115), but these words never come out of her mouth, knowing her coach will give her a false explanation.

While discrimination makes Ellen an outsider at school, the lack of communication makes her feel like an outsider at home as well. The gap between Ellen and her parents is tied to the issue of language:

Sometimes, I think she (her mother) has so much more to say to me, but it gets lost, partly because of the gap separating Korean and English, and partly because of some other kind of gap that has always existed between me and my parents. (Lee, p. 3)

Isolated in her own home, Ellen has a hard time understanding her strict and quiet father, whose past she does not know. It is only toward the end of the novel that the father tells Ellen how he, too, suffered racial discrimination, how, all his life, he has wanted to spare his daughters the same pain.

FINDING MY VOICE takes the lone-outsider story in the opposite direction of *CATCHER IN THE RYE*, *JANE EYRE*, or *EMILY OF NEW MOON*. While Holden, Jane, and Emily remain outsiders by choice (Holden is presumably at some institution telling his story; Jane marries Mr. Rochester and the two of them live quietly, away from society; Emily is better accepted by her aunt Elizabeth but she will always be an eccentric with her gift of strange vision), Ellen goes into society and claims what is entitled to her. Determined not to be set back by the racist girl's assault, she decides to start her freshman year at Harvard in September. That choice puts her in more harmony with her family: now that she understands her father's background and his love for her, she can follow his wishes without feeling that she has compromised her integrity.

In *MY BROTHER, MY SISTER, AND I*, an autobiographical novel, Yoko Kawashima Watkins presents a girl who is an outsider in Post-World II Japan. The narrator, Yoko Kawashima, having spent her childhood in Korea, comes back to Kyoto with her older brother and sister after the War. They have lost their mother; their father is missing in action in Manchuria. The three children must live in poverty and struggle for survival.

At her high school, Yoko is a despised outsider because of her foreign upbringing and her poverty. Her classmates throw her slippers into the outhouse and draw caricatures on her desk to taunt her. One girl tries to set Yoko up as a thief by hiding her own expensive watch. Even the principal has no sympathy. When a woman reports that Yoko was walking with a man at night, the principal refuses to believe Yoko's explanation—that the man was her own brother—and calls her a girl with "loose morals" (Watkins, P. 107).

Words are of little help to Yoko. Repeatedly in the novel, she is unable to explain her situation or defend herself with speech. When she and her sister are accused of killing their landlords, Yoko's verbal defense and protest do not prevent the newspapers from announcing that she is a suspect. Nobody believes her when she says that she did not steal the watch. What vindicates her in the end are physical objects and evidence (the true murderer is arrested; the watch is found). Yoko wins some justice from the unfair principal not because he offers her an apology but because she has a chance to hit him in the stomach while he is trying to break up a fight. When words fail, the only thing that counts, it seems, is action.

Watkins' book, like Lee's, ends with the outsider winning what she deserves through her perseverance and intelligence. In the course of the story, Yoko and her siblings meet and are helped by a few kind souls—all of them outsiders in one way or another; at the end, they are reunited with their father, and Yoko's subsequent marriage to an American soldier is mentioned. The book thus moves from isolation to harmony, war to peace, hardship to happiness and reconciliation.

It is, of course, impossible to generalize about Asian-American writers from the examples of these two writers who are quite different from each other in their backgrounds, their styles of writing, their generations. What they do share, though, is a convincing portrayal of an outsider who perseveres against odds. Ellen and Yoko must prove that they are as good as or better than the people who refused to accept them. For these heroines, being accepted, even being "successful," is a mark of courage rather than "phoniness" or falsehood. For that, I am grateful to these brave outsiders and the writers who created them.

Kyoko Mori was born and raised in Japan. Now an associate professor of English and Creative Writing at Saint Norbert College in De Pere, Wisconsin, she has published poetry and short stories in leading magazines. SHIZUKO'S DAUGHTER (Henry Holt) is her first novel. Her memoir, THE DREAM OF WATER, will be published in 1995.

FRIENDS AND ENEMIES: A BIBLIOGRAPHY

• Hazel Rochman •

It doesn't work to make multiculturalism the subject of a bibliography. That's like making LIFE the theme. What would you leave out? Multiculturalism doesn't mean only people of color. Whatever bibliography you do, whatever curriculum project or reading program, you do it better if you open up your possibilities to include the best books from everywhere; against borders, across cultures.

There's no doubt that some kinds of Eurocentric books have dominated the mainstream for a long time and that some cultures have been largely ignored. But the best way to promote them is together, not as something cute and exotic and apart, but as good books.

Take the theme of Friendship. Stories about friendship are of universal interest to young people. There's no more natural way to see across cultures than to recognize in stories from everywhere your own yearning for a friend you can trust or a group you can belong to. Here are just a few of the many great children's and young adult books about friends and enemies.

Younger Readers

DREAM WOLF. Paul Goble. Bradbury, 1990 (0-02-736585-9).

When two Plains Indian children are lost, they find shelter in a wolf's cave. In the morning the wolf becomes their friend and leads them home.

THE FRIEND. John Burningham. Candlewick, 1975 (1-56402-327-3).

The simplest words with pastel, crayon, and ink illustrations tell a story of a boy and his friend Jack. They share a tricycle, play in the sand, watch TV. Sometimes they fight; but they are best friends.

JAMAICA AND BRIANNA. Juanita Havill. Illus. by Anne Sibley O'Brien. Houghton, 1993 (0-395-64489-5).

Jamaica is African-American, Brianna is Asian-American, the setting is suburban, and kids everywhere will recognize the put-downs and the affection in words and pictures.

MARGARET AND MARGARITA, MARGARITA Y MARGARET. Lynn Reiser. Greenwillow, 1993 (0-688-12239-6).

In a joyful bilingual picture book, Margaret speaks English, Margarita speaks Spanish; but when they meet in the park, they manage to communicate very well. Watercolor-and-ink illustrations show the girls getting to know each other.



MEET DANITRA BROWN. Nikki Grimes. Illus. by Floyd Cooper. Lothrop, 1994 (0-688-12074-1). A series of simple poems tells a joyful friendship story in the voice of Zuri Jackson, who admires her spirited buddy, Danitra Brown. Cooper's double-page spread oil-wash illustrations in rich shades of brown and purple set the individual portraits within a lively city neighborhood.

POTLUCK. Anne Shelby. Illustrated by Irene Trivas. Orchard, 1991 (0-531-05919-7); paper (0-531-07045-X).

Alpha and Betty invite their friends to a potluck supper. The guests bring food that begins with the same letters as their names. Ben brings bagels. Edmund enters with enchiladas. The mouthwatering words and pictures make the menu and the party a glorious mix.

STEVIE. John Steptoe. HarperCollins, 1969 (0-06-025764-4); paper (0-06-443122-3).

At first Stevie is a nuisance when he comes to stay with his "old crybaby self" in Robert's house. But when Stevie moves away, Robert is surprised that he misses his friend.

TIMOTHY GOES TO SCHOOL. Rosemary Wells. Dial, 1981 (0-8037-8948-3); paper (0-8037-0021-0). Timothy's enthusiasm for school is crushed by his seatmate, Claude, who knows everything. Then Timothy meets Violet, who has a similar problem, and the two become fast friends, giggling together until they get the hiccups.

WILL I HAVE A FRIEND? Miriam Cohen. Illustrated by Lillian Hoban. Macmillan, 1967 (0-02-722790-1); paper (0-689-71333-9).

When Jim goes to kindergarten for the first time, he feels like an outsider: "All the boys were making noise. All the girls were laughing." But at naptime he finds someone who feels

just as he does.

YO! YES? Chris Raschka. Orchard, 1993 (0-531-05469-1).

Two lonely boys from different cultures meet in the street and make friends. They say very little, but their body language and tone of voice speak volumes. The bright watercolor and charcoal pencil portraits express character and feeling in ordinary conversation ("What's up?" "Not much"), until the last upward beat when the boys clasp hands and jump for joy. A 1994 Caldecott Honor Book.

Middle Readers

ALL BUT ALICE. Phyllis Reynolds Naylor. Atheneum, 1992 (0-689-31773-5).

The once-klutzy outsider has made it into the in-group, her ears pierced, her brand names correct. But can Alice defy the crowd and risk her popularity for a friend?

BASEBALL IN APRIL AND OTHER STORIES. Gary Soto. Harcourt, 1990 (0-15-205720-X); paper (0-15-205721-8).

These funny, touching short stories are about growing up Latino in Fresno, California. Several stories, such as "Seventh Grade" and the title story, are great for reading aloud.

THE BRACELET. Yoshiko Uchida. Putnam, 1993 (0-399-22503-X).

Emi is a Japanese-American child interned in a prison camp during World War II. Before she leaves Berkeley, her best friend gives her a bracelet. Emi's heartbroken when she loses the gift in the camp, but she comes to realize that she doesn't need a bracelet to remember what she loved and left behind.

BRIDGE TO TERABITHIA. Katherine Paterson. HarperCollins, 1977 (0-690-01359-9); paper (0-06-440184-7).

When a new girl, Leslie, comes from the Washington suburbs to live on a farm near Jess, they make their own secret place, deep in the woods, where no one can come and mess up their games. This Newbery Medal winner is one of the great stories about the transforming power of friendship. Also by Paterson, *FLIP-FLOP GIRL* (Dutton, 1994).

CROSSING THE STARLIGHT BRIDGE. Alice Mead. Bradbury, 1994 (0-02-765950-X).

Rayanne Sunipass feels alone in her new school in Maine, where she's the only Penobscot Indian student; but she slowly makes friends as she learns to "cross the bridge back and forth" between the old traditions and the contemporary world.

EVER AFTER. Rachel Vail. Orchard, 1994 (0-531-06838-2).

How do you trust a friend with your secrets? What if she betrays you? Does that mean you can't have friends? In this funny, touching story about growing up female now, there are no

simple answers.

THE GOATS. Brock Cole. Farrar, 1978 (0-374-32678-9); paper (0-374-42575-2).

Howie and Laura are the outsiders, the goats, at their summer camp; but, after they are victims of a practical joke, they get away and they take care of each other. Their friendship after isolation is intensely moving.

FRIEDRICH. Hans P. Richter. Trans. from the German by Edite Kroll. 1970. Penguin, paper (0-14-032205-1).

In a series of stark vignettes, a Gentile boy in Nazi Germany talks about his Jewish friend, Friedrich, whose family is driven into hiding and then destroyed.

I LIKE YOU, IF YOU LIKE ME: POEMS OF FRIENDSHIP. Ed. by Myra Cohn Livingston. Margaret K. McElderry, 1987 (0-689-50408-X).

This anthology of 90 poems includes folk songs, poetry in translation, and the work of great American writers such as Langston Hughes. Livingston's friendship anthology for older readers is *A TIME TO TALK* (1992).

IN THE YEAR OF THE BOAR AND JACKIE ROBINSON. Betty Bao Lord. HarperCollins, 1984 (0-06-024003-2); paper (0-06-440175-8).

Shirley Temple Wong, a 10-year-old Chinese girl, moves to Brooklyn in 1947 and learns about America through baseball. As the Dodgers drive towards the pennant and Jackie Robinson stands his ground against racist taunts, Shirley finds the courage to make friends in her new world.

JACKSON JONES AND THE PUDDLE OF THORNS. Mary Quattlebaum, illus. by Melodye Rosales. Delacorte, 1994 (0-385-31165-6).

Fast-paced and funny, this is an affectionate story about a boy who makes a garden with his friends and neighbors in a city community.

QUEEN OF THE SIXTH GRADE. Ilene Cooper. Morrow, 1988 (0-688-07933-4); Puffin, paper (0-14-036098-0).

Robin knows that Veronica is cruel, but Veronica's a leader and Robin wants to be liked by her. This honest story captures the overwhelming fear that you'll be the outsider, the one they sneer about, the friendless one.

SCORPIONS. Walter Dean Myers. HarperCollins, 1988 (0-06-024364-3); paper (0-06-447066-0).

A strong friendship across cultures is at the center of this moving story about 12-year-old Jamal and his best friend, Tito, who are struggling to survive on the dangerous inner-city streets. Many of Myers' stories are about friendship, including the funny neighborhood comedies, *FAST SAM, COOL CLYDE AND STUFF* (Viking, 1975), and *ME, MOP & THE MOONDANCE KID* (Delacorte, 1988).

SONG LEE AND THE HAMSTER HUNT. Suzy Kline. Viking, 1994 (0-670-84773-9).

This easy chapter book is one of many gentle

comedies about class 2B, where kids learn, squabble, and make friends.

UNDERRUNNERS. Margaret Mahy. Viking, 1992 (0-670-84179-X).

In a thrilling story of friendship and terror set on a wild New Zealand peninsula, two friends are kidnapped at gunpoint by a menacing stalker.

THE VILLAGE BY THE SEA. Paula Fox. Orchard, 1988 (0-531-08388-8); Dell, paper (0-440-40299-9). In this beautiful, candid story, friendship helps a girl through a hard time. Emma's father is ill and she's sent to stay with her scary relatives. She meets Bertie and together they build a miniature village in the sand.

YANG THE YOUNGEST AND HIS TERRIBLE EAR. Lensey Namioka. Little, Brown, 1992 (0-316-59701-5).

Newly arrived in Seattle from Shanghai, Yingtao fails his musical family because he's tone deaf. His white friend Matthew has the opposite problem: his father thinks he's a nerd for playing music instead of baseball.

Older Readers

ALAN AND NAOMI. Myron Levoy. HarperCollins, 1977 (0-06-023800-3); paper (0-06-440209-6).

In New York City in 1944, duty gives way to real caring as Alan breaks through to troubled, fragile refugee Naomi, who can't forget her father's murder by the Nazis in France.

THE FRIENDS. Rosa Guy. Holt, 1973. (0-03-007876-8); Bantam, paper (0-553-26519-9). Recently moved from the West Indies, Phyllisia feels the hostility of her Harlem classmates. The only one offering her friendship is ragged Edith, whom Phyl despises for being dirty and poor.

A HAND FULL OF STARS. Rafik Schami. Tr. from the German by Rika Lesser. Dutton, 1990 (0-525-44535-8); Puffin, paper (0-14-036073-5). An Arab teenager in Damascus writes in his journal about his rich, vital multicultural community, where friendship helps people through a time of terror. This book won the 1991 Batchelder Award for best book in translation.

I HADN'T MEANT TO TELL YOU THIS. Jacqueline Woodson. Delacorte, 1994. (0-385-32031-0).

In a quiet, beautiful story, two young teenagers resist the bigotry in their school and the sorrow in their families and help each other find the strength to go on. Marie tells the story: she's black, smart, middle-class. Lena is a poor white girl, one of those living in the "crevices at the edge of town."

THE MAN FROM THE OTHER SIDE. Uri Orlev. Tr. from the Hebrew by Hillel Halkin. Houghton Mifflin, 1991. (0-395-53808-4).

Winner of the 1991 Batchelder Award for best book in translation, this story is set in Warsaw during World War II. Teenager Marek hides a

Jew from the Nazis and becomes his friend.

THE MOVES MAKE THE MAN. Bruce Brooks. HarperCollins, 1984. (0-06-020679-9); paper (0-6-447022-9).

Jerome, the first black to integrate a white school, knows the moves you need to survive—in basketball and with people—but his fragile white friend, Bix, refuses to learn how to fake.

THE PLANET OF JUNIOR BROWN. Virginia Hamilton. Macmillan, 1971 (0-02-742510-X); paper (0-02-043540-1).

In a stirring story of friendship in a scary world, a group of lost boys take care of each other and make a home together in the wilderness of the inner city.

REMEMBERING THE GOOD TIMES. Richard Peck. Delacorte, 1985 (0-385-29396-8); paper (0-440-97339-2).

Buck remembers his friendship with Trav and how they both loved the same girl, their classmate Kate. Many of Peck's novels dramatize teenage friendship with poignancy and wit.

RISK N' ROSES. Jan Slepian. Philomel, 1990. (0-399-22219-7).

Set in the Bronx in the late 1940s, this is a very honest depiction of the age-old conflict—my family or my friend? Skip wants to be with Jean, the wild, attractive neighborhood leader, who leads her into cruelty and betrayal. Also by Slepian, THE ALFRED SUMMER (Macmillan, 1980) is about a boy with cerebral palsy who finds freedom when he helps three other outsiders in a daring project.

WAITING FOR THE RAIN. Sheila Gordon. Orchard, 1987 (0-531-05726-7); Bantam, paper (0-553-27911-4).

In a compelling story of South Africa in the 1980s, an interracial friendship is wrenched apart by apartheid. Two friends find themselves on opposite sides of a street battle.

WHO DO YOU THINK YOU ARE? STORIES OF FRIENDS AND ENEMIES. Sel. by Hazel Rochman and Darlene Z. McCampbell. Little, Brown, 1993 (0-316-753556).

An anthology of stories by great American writers including Sandra Cisneros, Gish Jen, John Updike, Tobias Wolff, Louise Erdrich, Tim O'Brien, and Toni Cade Bambara.

Some of the YA books on this list first appeared in *Booklist* October 1, 1993, under the title "Growing Up Male: Friends," prepared by Hazel Rochman and Stephanie Zvirin.

Hazel Rochman is an Assistant Editor in the Books for Youth section of Booklist. She also reviews books for Sesame Street Parents Magazine. She's the author of AGAINST BORDERS: PROMOTING BOOKS FOR A MULTICULTURAL WORLD (Booklist Publications /ALA Editions, 1993), which includes a chapter on the theme of Friends and Enemies.

MISSION STATEMENT

The Children's Book Council, Inc., is a not-for-profit organization of publishers of trade books for children and young adults. It is governed by a Board of Directors elected from the membership.

The purpose of The Children's Book Council is to promote the use and enjoyment of children's trade books and to disseminate information about books for young people and about children's trade book publishing.

CBC Features is published twice a year by The Children's Book Council, Inc., 568 Broadway, Suite 404, New York, NY 10012. The Council is the official sponsor of National Children's Book Week, and supports itself in part by the sale of Book Week and other materials such as posters, note cards, bookmarks, and the like. Proceeds from the sale of these materials support the Council's projects and programs that promote literacy and encourage reading. For a copy of the latest catalog of available Council materials, please write to: Children's Book Council, Attn: Materials Brochure, 568 Broadway, Suite 404, New York, NY 10012.

Features Staff

Maria E. Juarez, Editor

Council Staff

President / Paula Quint

Assistant Vice-President, Operations and Membership Services / Allan Marshall

Assistant Vice-President, Publications/Marketing/Fulfillment / Maria E. Juarez

Senior Director, Liaison Programming and Development / David Riederman

Administrative Associate / Gitta Raffelsbauer

Executive Assistant / Shane Donaldson

Order Fulfillment/ Customer Service Representative / Robert Jundelin

CHILDREN'S BOOK COUNCIL BOARD OF DIRECTORS

Brenda Bowen
Henry Holt and Company

John Briggs
Holiday House

Marc Cheshire
North-South Books

Michael Eisenberg
Farrar, Straus & Giroux

Christopher Franceschelli
Dutton Children's Books

Margaret Frith
G.P. Putnam's Sons

Maureen Gordon
Member imprints of
Penguin USA

Dagmar Greve
Dorling Kindersley Inc.

Melanie Kroupa
Orchard Books

Barbara Marcus
Scholastic Inc.

Carol Roeder
Simon and Schuster

Shirley Sarris
Thomson Learning

Patty Sullivan
Random House

Craig Virden
Bantam Doubleday Dell

Linda Zuckerman
Browdeer Press

OFFICERS

Chair / Barbara Marcus

Chair-Elect / Brenda Bowen

Secretary / Melanie Kroupa

Treasurer / Craig Virden

MATERIALS AVAILABLE

• From CBC Member Publishers •

Where you get it	What you get	What you send to get it
<p>ARTISTS & WRITERS GUILD BOOKS Attn: Publicity Assistant 850 Third Avenue, 7th Floor New York, NY 10022</p>	<p>Posters featuring MY WISH IS HOME; poster and teacher's guide featuring HOW THE WORLD WAS SAVED.</p>	<p>Self-addressed 9" x 12" envelope with 7 oz. first class postage affixed</p>
<p>CLARION BOOKS Attn: Alison Wood 215 Park Avenue South New York, NY 10003</p>	<p>A packet of bookmarks featuring VALENTINE by Carol Carrick, BIG BOY by Tolowa M. Mollé, BOOBY HATCH by Betsy Lewin, INTO THE DEEP FOREST WITH HENRY DAVID THOREAU by Jim Murphy, and THE MORNING CHAIR, by Barbara M. Joosse.</p>	<p>Self-addressed 9" x 12" envelope with 6.5 oz. first class postage affixed</p>
<p>GREENWILLOW BOOKS Attn: CBMD/CBC 1350 Avenue of the Americas New York, NY 10019</p>	<p>Poster featuring THE CAT AND THE COOK AND OTHER FABLES OF KRYLOV, retold by Ethel Heins, illustrated by Anita Lobel.</p>	<p>Self-addressed label with 3 oz. first class postage enclosed</p>
<p>HARCOURT BRACE & COMPANY Attn: Linda Johnson 525 B Street, Suite 1900 San Diego, CA 92101</p>	<p>Creative Curriculum Connections teachers' guide for STELLALUNA by Janell Cannon; full-color poster for TRUPP by Janell Cannon.</p>	<p>No return postage is required</p>
<p>HENRY HOLT AND COMPANY Attn: Children's Marketing/ CBC Features 115 West 18th Street New York, NY 10011</p>	<p>Denise Fleming paper-making packet including: poster with setp-by-step instructions, COUNT! postcard, and author biography.</p>	<p>Self-addressed 10" x 13" envelope with 3 oz. first class postage affixed</p>
<p>HYPERION BOOKS FOR CHILDREN Attn: Linda Lewis 114 Fifth Avenue New York, NY 10011</p>	<p>A packet of 8 author biographies plus author/illustrator appearances brochure.</p>	<p>Self-addressed 9 x 12 envelope with 7 oz. first class postage affixed</p>
<p>THE LERNER GROUP Attn: Project CBC 241 First Avenue North Minneapolis, MN 55401</p>	<p>36" x 24" full-color poster featuring Lerner's SOVIETREK by Dan Buettner; 35" x 18½" full-color poster featuring Carolrhoda's series "The World's Children"; THEATER MAGIC bookmarks (10); RUSSIA postcards (10); DISCOVERING CHRISTOPHER COLUMBUS postcards (10); VOYAGER postcards (10); THE BOY WHO KNEW THE LANGUAGE OF BIRDS postcards (10); and KATE SHELLEY AND THE MIDNIGHT EXPRESS postcards (10).</p>	<p>Self-addressed 9" x 12" envelope with 13.5 oz. 3rd class postage attached</p>
<p>LITTLE, BROWN AND COMPANY Children's Books Division Attn: CBC—materials 34 Beacon Street Boston, MA 02108</p>	<p>5 YANG THE THIRD AND HER IMPOSSIBLE FAMILY by Lensey Namioka bookmarks; 5 Brown Paper School USKids History Series bookmarks; assorted author biographies; 1 THE VEGETABLE SHOW by Laurie Krasny Brown frieze; and 3 each of the following postcards:</p>	<p>Self-addressed 10 x 13 envelope with 10 oz. first class postage affixed</p>

<p>LOTHROP, LEE & SHEPARD Attn: CBMD/CBC 1350 Avenue of the Americas New York, NY 10019</p>	<p>THREE COOL KIDS by Rebecca Emberley, CUSTARD THE DRAGON by Ogden Nash, THE DREAM MOUSE by Barbara Juster Esbensen, and TWO BUSHY BADGERS by Patience Brewster.</p>	<p>Self-addressed label with 3 oz. first class postage enclosed</p>
<p>MORROW JUNIOR BOOKS Attn: CBMD/CBC 1350 Avenue of the Americas New York, NY 10019</p>	<p>Poster featuring MY NEW KITTEN by Joanna Cole, with photographs by Margaret Miller.</p>	<p>Self-addressed label with 3 oz. first class postage enclosed</p>
<p>PEACHTREE PUBLISHERS, LTD. 494 Armour Circle, NE Atlanta, GA 30324-4088</p>	<p>a. Poster featuring THE LIBRARY DRAGON by Carmen Agra Deedy, illustrated by Michael P. White. b. Poster featuring McSPOT'S HIDDEN SPOTS: A PUPPYHOOD SECRET by Laura L. Seeley.</p>	<p>a. Self-address 9" x 12" stamped envelope with 5 oz. first class postage attached b. Self-addressed 9" x 12" stamped envelope with 5 oz. first class postage attached</p>
<p>PEEL PRODUCTIONS Attn: M. Midkiff P.O. Box 185 Molalla, OR 97038</p>	<p>A packet of literature-based classroom activities featuring POSTCARD PASSAGES, NARO, THE ANCIENT SPIDER and PEEL, THE EXTRAORDINARY ELEPHANT. Exercises help students develop language skills and creativity.</p>	<p>Self-addressed 10" x 13" envelope with 1 oz. first class postage affixed</p>
<p>SCHOLASTIC Attn: Jen Bush 555 Broadway New York, NY 10012-3999</p>	<p>Packet including five 1995 Spring posters: THE IGUANA BROTHERS, by Mark Teague, illus. by Tony Johnston; INSECTS FROM OUTER SPACE, by Frank Asch and Vladimir Vagin, illus. by Vladimir Vagin; THE LION'S WHISKERS: AN ETHIOPIAN FOLKTALE, by Nancy Raines Day, illus. by Ann Grifalconi; NAVAJO: VISIONS AND VOICES ACROSS THE MESA, written and illus. by Shonto Begay; PLAYING RIGHT FIELD, by Willy Welch, illus. by Marc Simont; a postcard featuring HAVE YOU SEEN TREES? by Joanne Oppenheim, illus. by Jean and Mou-sien Tseng; and a brochure on the HELLO READER SERIES.</p>	<p>Self-addressed adhesive mailing label and 13 oz. first class postage</p>
<p>TAMBOURINE BOOKS Attn: CBMD/CBC 1350 Avenue of the Americas New York, NY 10019</p>	<p>Poster featuring WAN HU IS IN THE STARS by Jennifer Armstrong, illustrated by Barry Root.</p>	<p>Self-addressed label with 3 oz. first class postage enclosed</p>
<p>THOMSON LEARNING 115 Fifth Avenue New York, NY 10003</p>	<p>A selection from any of our 4 full-color posters; NATURE'S SECRETS, MAKE-IT-WORK! INSECTS, TALES AROUND THE WORLD, and/or THOMSON LEARNING "YOUNG READERS".</p>	<p>Self-addressed 10" x 13" or larger envelope with 8 oz. first class postage affixed</p>
<p>JOHN WILEY AND SONS, INC. Attn: Jennifer Bergman, 10th Floor 695 Third Avenue New York, New York 10158-0012</p>	<p>JANICE VANCELEAVE'S TEACHERS GUIDE for ideas on using Science for Every Kid and Spectacular Science Projects series books in the classroom.</p>	<p>Self-addressed 9" x 13" envelope with 1.4 oz. first class postage affixed</p>

CBC Features is a publication of The Children's Book Council, Inc., 568 Broadway, New York, NY 10012. Telephone: (212) 966-1990. Orders for CBC materials should be sent to Children's Book Council Order Department, 568 Broadway, New York, NY 10012. Telephone (212) 966-7509; for credit card orders: phone (800) 999-2160, or fax (212) 966-2073. The Council is the official sponsor of National Children's Book Week, observed annually in November the week before Thanksgiving since 1919. It engages in reading-development activities both independently and with other national and international organizations. CBC maintains a new-book examination library open 9:30-5:00 P.M. weekdays. The examination library is closed for meetings on occasion during the year, so please call before planning a visit.

To order *CBC Features* please write to Children's Book Council, Order Department, 568 Broadway, New York, NY 10012. Editorial matters should be addressed to *CBC Features*, Attn: Editor, The Children's Book Council, Inc., 568 Broadway, New York, NY 10012.

COOPERATIVE CHILDREN'S BOOK CENTER
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706



Printed on recycled paper