

52:5 Talks and Invitations

1977

86/97c

1977

- 1/11/77 - Taped KPFA interview at Studio 0  
with Adam Miller "The Amazed Word"  
aired 2/1/77 9:00p + 2/4/77 2:00p.
- 1/12/77 - KGO-TV camera crew here to film segment  
for "Perspectives" w. Mike Lee - more like a  
monologue - aired on ch. 7 - 1/15/77  
(Both took much time to prepare for.)  
too much tension. Step TV - Radio!
- ~~1/20~~  
~~1/24~~  
2/15 - Harvest Park School Pleasants - ✓ \$50 -  
Rescheduled twice due to illness!
- 4/20 - Hillsborough School Library for talk to - Repts  
3rd grade - 0 (conflict)
- 4/25-26 - Centralia School - Anaheim? - Repts  
(long workshop)
- ~~4/19~~  
5/10 - Ajans Elementary School - May 10  
Concord. 50 ✓
- 2/77 - Alameda Friends of Library - Repts  
any Tues. noon. no fee.  
Anne Hazlet
- 4/19 - SF Schools - Sally Osaka - 0  
Mervill Parker call from  
Deribners re going to HSCCA  
convention (CASL + Audu)
- 3/9-12/77 in Sacto - sd NO
- 5/11/77 - Columbus School, SF. - \$60  
Alvarado - Morning Star.
- 5/30/77 - ABA Conventions  
Authors reception. sd!

5/26/77 - Call from Pat Crocker (582-6167) Regret  
Prog. chmn. Reading Ass'n Alameda Cty.  
wanted me to come to dinner in Sau Raton.  
Informal dinner mtg - in 50-60¢ - chat  
of Hi, Hs, Henry - Judy Bryer sugg'd me.  
Pat teaches at Cacho Valley - come back there  
sometimes?

10/29/77 - Bkfst w/ Authors, Santa Barba. Regret

11/15/77 - Dierra College - mtg. - OK Reid 150 ✓  
Marjorie Blodgett (with Flem) ✓

12/1/77 - Sau Mateo Reading Ass'n - Regret  
m. cruise.

Rita - Janis - Betty - ?  
summer

2/22/78 Harvest Park ✓ 50

7/78 - Jauken Po Gakho Sacto Regret  
for summer

7/6/78 - call from Mrs. Draper - Regret due  
S. F. Public Libe - come to health.  
talk to ch. in Aug?

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Jul 22<sup>nd</sup> 1978 - Harvest Pk

SEEN FILMSTRIP? How many FRAMES? (pics)  
How LONG was it? Think about HOW IT WAS MADE?  
HOW LONG IT TOOK TO MAKE?

1-24-77

Harvest Pk  
6th graders  
~60

Last Nov, 2 people from CHGO to make filmstrip of me as a Jpnse-Am Writer. To be used with 2 Readers that contain 2 of my stories; SUMI'S S.H. and SUMI'S PRIZE.

*Learned how to time + effort*  
Going to have 70 frames. and a cassette to go with it.

How many pics do you think they took to get 70?

They took 10 for each 1 they used, so about 700.

~~They spent~~ How many hours? 1 whole day? Spent almost 4 full days.... Will tell later just what kinds of pics they took

FIRST WANT TO TELL SOMETHING INTERESTING I LEARNED from them about WORDS. You know WORDS are what a writer works with. so am interested. WORDS CAN MEAN DIFF. THINGS TO DIFF PEOPLE. dep. on what their exper is. For instance, take word QUIET. Simple word.

June FINFER, the photog. asked if my apt was QUIET. We need a quiet place to tape the interview part. Yes - very quiet. But when sat down to tape, heard buzz of refrig, dogs, children's voices, airplanes.. Had to interrpt taping many times. What she meant by Quiet and what I thot, were quite different.

Then when finished, husb, Paul said wanted to TAPE 15 min of PRESENCE. asked us to leave room. What did he mean by Presence.. not presents.. EACH ROOM HAS ITS OWN PRESENCE (or immed. surroundings or atmosph) Sounds of room when it's quiet. When they ret. to Chgo and EDIT TAPE, they need to fill in the silence with same silence of my apt. - *appt time + care they put into film strip*

*str such*  
Prob wondering how they could take 700 PICS of 1 person Pics of me WRITING, AT LIBRARY, BOOKSHOPS, SIGNING BOOKS, TALKING TO CHILDREN, TEACHING S.S.... But also things I like to do - PAINTING, WEAVING, pottery, GARDENING PLANTS, JEWELRY... WHY?

INT'D in me not just as writer, but as WHOLE PERSON. because everything I did, all EXPER, things I LIKE, HOW GREW UP - ADL PART OF ME. WRITER WRITES FROM all his or her BEING... PAST MEMORIES of PEOPLE, PLACES, FEELINGS come floating up now to become part of things and people I write abut.

THEY took PHOTOS of me AS CHILD, MY FAMILY, how grew up. PHOTO of 1st book, on Brown wrapping paper.

Made me look back at my whole life, THINK OF PAST and How it was for me GROWING UP

In those days WORLD WAS DIFF, PLACE, Used to think of US as MELTING POT, Everyone who came should think & act alike. WHITE AM. BEST, anyone DIFFERENT not quite as good.

I FELT DIFFERENT: Black hair, Jpnse name & face. Jpnse couldn't buy or rent above cert. Sts, or go to certain restaurants, hotels, swimming pools. JOBS FELT INFERIOR, but lucky to have WARM LOVING FAMILY.

THEN- 12/7/41, What happened? JAPAN → ENEMY STRANGE THINGS People frightened, angry, did foolish things. Began to HATE JPNSE in US, just because we looked like the enemy. MOST NISEI never in Jpn; all LOYAL to US, OUR COUNTRY.

PRESIDENT ROOSEVELT & ARMY decided we were dangerous. might be spies, put all Jpnse in west coast, even AM. CITIZENS into CAMPS, BARBED WURRE

Our family sent to TANFORAN- 4 in 1 horse stall. Later to TOPAZ, desert in UTAH, BARBEDWIRE, Guard towers, windy, dusty, bleak - nothing growing. TELL STORY in JOURNEY TO TOPAZ, and recently s.st. in Scribner ANTHOLOGY. What did I love? → FREEDOM

WHY DID I WRITE ABOUT? So it will never happen again.

TODAY, things are different. Today we RESPECT EACH OTHER because we're different. I'M PROUD TO BE JPNSE. - SANSEI want to know about thier own history, so wrote Journey, SAMURAI OF GOLD HILL.

Last 2 books ~~about~~ Pic. Bks about J-A child in this country. I wanted to ~~try~~ DESCRIBE LIFE IN A JPNSE FAMILY in America - but the kinds of feelings they have are those anybody can have. Basically, altho I'm writing about Jpnse, am writing about HUMAN BEINGS. WE'RE ALL HUMAN BEINGS FIRST.

- Idea - idea for Mrs K. (free)
  - 1st Draft → put away
  - Rewrite many times - Improve: story characters → real
  - miss to Editor
  - Printer - galley's page proof
  - Illustrator
  - Jacket
- stores types at some time*  
*stores types*  
*right words - avoid cliches*  
*black - "as coal" ?*  
*black - as much as white's hat*  
*using all senses*  
*stores types*  
*old people in my bks*

Something About  
The Author. Vol I  
Commerce



EUREKA-HUMBOLDT LIBRARY  
**COUNTY OF HUMBOLDT**

636 F STREET EUREKA, CALIFORNIA 95501

PHONE (707) 445-7513

March 15, 1977

*Respects  
Oct -*

*maybe next yr?*

Ms. Yoshiko Uchida  
1685 Solano Ave., Apt. 102  
Berkeley, CA 94707

Dear Ms. Uchida:

Our Children's and Young Adult Services here at the Eureka-Humboldt Library are planning a second Authors Festival. It is scheduled for October 14-15, 1977. We would be very pleased if you could participate.

The children of this area had the opportunity to meet 15 authors in October, 1975. It was considered a success by the Friends of the Redwood Libraries (who underwrote the expenses), librarians, teachers and the public. Once again it would be a Friday/Saturday festival. On Friday, you, the authors, would visit local schools. That evening you would be our guests at an informal dinner with local people. Saturday, for approximately four hours, would be spent at an "open house" in the main library, at which time members of the community could visit with you and have books autographed.

Eureka is situated in the heart of the Redwoods, some 50 miles south of the Redwood National Park. From San Francisco it is a seven hour drive northward on U.S. 101, or a fifty-minute flight on Hughes Air West. We can provide lodging, meals and transportation. We need to know whether you require an honorarium or fee.

We have enclosed a brochure about our city in hopes of attracting you to Eureka--and our second authors festival.

A post card is enclosed for your convenience.

We look forward to hearing from you.

Sincerely,

*Sally Shadbolt*  
Sally Shadbolt  
Children's Librarian

*Ret-p.c.  
3/28/77.*

*I would love to attend your Authors' Festival, but unfortunately, I will be back east during Oct. of this year. Do please ask me again another time - <sup>perhaps</sup> next year - as I <sup>enjoy</sup> visiting Eureka!*

May 10, 1977

Dear Mrs. Uchida,

I enjoyed listening to you yesterday morning. You said so many interesting things, interesting to me and to the boys and girls of Ayers School.

You have given us an insight to the process of creating a book. I'm certain many of our students will be inspired to write books this month, and perhaps some will later author a book that will be published.

It was so thoughtful of you to come. You are a lovely person.

Very truly yours,

*Louise Reed*

Louise Reed

Reading Teacher

Ayers School

Arrangements have been made to have Miss Yoshiko Uchida visit Ayers School Library on <sup>1977</sup> May 10th. Miss Uchida writes about Japanese and Japanese Americans for elementary school children. A California resident of Japanese ancestry, she has travelled extensively in Japan.

Miss Uchida describes how she goes about writing a book and also shows manuscripts and galleys of her books. Since only two grade levels can be accomodated in one day, it was decided that the third and fourth grades would take part. These meetings would last approximately 45 minutes with Miss Uchida talking for about 20 minutes and the rest of the time would be spent having her answer student's questions.

The attached annotated bibliography covers books by Yoshiko Uchida that are in Ayers Library. These books will be on display in the library where 3rd and 4th graders can check them out.

It is part of the proceeds from the Book Fair that enables us to have Miss Uchida visit Ayers Library.

Schedule of Classes:

TUESDAY MAY 10, 1977

9:30 to 10:15	Mrs. Lowes and Mrs. Lent
10:30 to 11:15	Mr. Phillips and Mr. Bjorgum
11:30 to 12:15	Mrs. Akenhead and Mrs. Darnell

BOOKS BY YOSHIKO UCHIDA IN AYERS SCHOOL LIBRARY

April 1977

- |  |      | <u>Grade</u> |
|--|------|--------------|
| <u>The Rooster Who Understood Japanese</u>   | 1976 | <u>2,3</u>   |
| <p>Mrs. Kitamura had a rooster that she spoke to in Japanese. A new neighbor complained because Mr. Lincoln, the rooster, disturbed him with crowing so he reported him to the police. Miyo was worried about Mr. Lincoln and figured out a way to save him.</p> |      |              |
| <u>The Birthday Visitor</u>  | 1975 | 2,3          |
| <p>On Emi's seventh birthday, her parents expected a visitor from Japan. Emi was sure that he would spoil her birthday party. She was in for a surprise.</p>   |      |              |
| <u>Rokubei and the Thousand Rice Bowls</u>   | 1962 | 2,3          |
| <p>Rokubei made clay bowls after he finished working in his fields. He hoped that one day, he could just make bowls and not have to hoe any more. His chance finally came.</p>   |      |              |
| <u>Makoto, the Smallest Boy</u>  | 1970 | 2,3          |
| <p>All his classmates were bigger than Makoto and beat him in all the games. However, Makoto did find something that he could excel in.</p>  |      |              |
| <u>The Forever Christmas Tree</u>  | 1963 | 2,3          |
| <p>Takashi was a lonely little boy who lived in a small Japanese village. His older sister told him about Christmas and he wanted very badly to have a Christmas tree. He did have a tree and he found that he wasn't lonely any more.</p>                       |      |              |
| <u>Sumi's Prize</u>  | 1964 | 2,3          |
| <p>Sumi wanted to win something - just anything ! She found that when she entered the village kite contest that she was the only girl. Her kite wasn't the best but she won a prize anyway.</p>  |      |              |
| <u>Sumi's Special Happening</u>  | 1966 | 2,3          |
| <p>It was Ojji Chan's 99th birthday and Sumi wanted to give him something very special but no ideas came. With the help of her father's friend, a "happening" was arranged that Ojji Chan and the village would long remember.</p>                               |      |              |

BOOKS BY YOSHIKO UCHIDA IN AYERS SCHOOL LIBRARY

April 1977

- |  |      | Grade |
|--|------|-------|
| <u>Samurai of Gold Hill</u>  | 1972 | 3-5   |
| A group of Japanese came to Gold Hill, California hoping to establish a farm to grow mulberry trees, lacquer trees and tea plants. Japanese culture intermingled with post gold rush culture.                      |      |       |
| <u>The Promised Year</u>   | 1959 | 3-5   |
| Keiko comes from Japan to spend a year with an uncle and aunt in Richmond, California where operate a flower nursery. A blending of Japanese and American personalities and customs.                               |      |       |
| <u>Takao and Grandfather's Sword</u>   | 1958 | 3-5   |
| The pottery Takao's father worked so hard to make will be ruined if the kiln is not fired again. But - there is no money to buy the kindling. Takao's thoughtfulness and courage result in an unexpected solution. |      |       |
| <u>Magic Listening Cap</u>   | 1955 | 3-5   |
| <u>Sea of Gold</u>   | 1965 |       |
| Two books of Japanese folk tales.  |      |       |

*Truman to Topos  
Suuu + Goat*

san francisco  school volunteers

June 2, 1977

Miss Yoshiko Uchida  
1685 Solano Avenue - Apt. 102  
Berkeley, CA 94707

Dear Yoshiko:

Thank you very much for your visit to Diamond Heights School. We know Mrs. Collins, the Librarian, and students thoroughly enjoyed your program on your career and heritage. We appreciate the time and effort given to meet with the classes and know it was a rewarding experience for the students who had the opportunity to meet with you.

The Principal, Miss Casey, and Mr. Torgerson, the Assistant both called to comment on the beautiful manner in which you made your presentation. Several teachers were asked by their students to have a class discussion and reading of "Journey to Topaz".

Jon was so pleased to be able to share in this experience "first hand". He has shared his dinosaur story with his classmates. His class is now involved in writing their own stories and our office has scheduled a resource person to teach them to hand bind their books.

As you can see, your visit to the school stimulated some wonderful activities. I am only sorry time did not allow for us to have lunch and continue our conversation. I personally am very grateful to you for giving of your busy time and only hope that the interaction with these students was rewarding to you.

If you wish, please fill out the enclosed "feed back" sheet. This information helps us to improve and make adjustments in our Community Resource Service.

With our great appreciation,

*Sally Osaiki*

SALLY OSAKI, Asst. Coordinator  
Community Resource Service

TRAINEES IN EDUCATIONAL SERVICE/COMMUNITY RESOURCE SERVICE  
ESAA funded field services  
135 Van Ness Avenue, Room 20-E, San Francisco, 94102  
864-4225

SAN FRANCISCO SCHOOL VOLUNTEERS  
COMMUNITY RESOURCE SERVICE  
135 Van Ness Avenue, Room 20-E  
San Francisco, California 94102

RESOURCE REQUEST FORM

Teachers: Complete this half and return to above address by school mail.

Date of Request September 24, 1976 School and Room # Diamond Heights  
Teacher's Name Francis Collins School Address 350 Amber Drive  
Home Phone \_\_\_\_\_ School Phone 822-6710  
Grade/Subject School Librarian Date Range/Month any day but Weds.  
Size of Group 30 Time/Period Preferred \_\_\_\_\_  
List Directory Program Author - Yoshiko Uchida  
(Number) (Description)

List Special Request and How Relevant to Curriculum and Activities:

Will do preparation ahead of time with students using several of the author's books.

RESOURCE PROVIDED

Two groups of 30 students:

PLEASE PHONE RESOURCE VOLUNTEER AT LEAST ONE WEEK BEFORE PRESENTATION

Name Miss Yoshiko Uchida Date and Time Tues. April 19-11:10/11:50  
10:15/11:00  
4th & 5th gr  
6th gr.  
Title author Transportation AC Transit, with School Vol.  
Berkeley pick-up to & from terminal  
Address 1685 Solano Ave.-Apt. 102 94707 Phone 524-1152  
(Street) (Zip Code)

Ms. Uchida will share her background as a Japanese American author and take students through the process of writing & preparing a manuscript for publication.

Recommended Preparation and Follow-up Activities: Preparation will be done through school library program, students will read authors books. Students will share the information gained through this presentation with their classrooms. Students who take part in this program will be encouraged to write their own books with appropriate illustrations. School Volunteers can provide a resource volunteer who will assist students in hand binding their books.

Date of Placement: 3/10/77 By: Sally Osaki

Coordinators: Jody Wardle and Sally Osaki, Phone: 864-4225

- I'm NISEI - who knows I? 5-17-77  
SF - Bililingual  
7513194

- Parents came from Japan many years ago, They were \_\_\_\_\_? ① Columbus, Alvarado,  
③ Morning Star

- Sei - generation + ichi, ni, san. - How many Sausei?   
when I was growing up - World different - melting pot  
all supposed to think, act, feel same.

WHITE AM = BEST AM. Being DIFF = BAD

I was different - blk hair, Jpanese face etc.  
swimming pool, rent house, BEAUTY PARLOR

Then 12/7/41 - what happens?  
STRANGE THING - people frightened, angry -  
do foolish things. Began to hate us Nisei (from  
to Jpan)

President, Army - decided dangerous -  
sent all Jpanese (West Coast) to Conc. Camps.

My family → TANFORAN - HORSE STALL.  
Sent to TOPAZ - Barbed wire - guard towers

Later write fr. to Topaz: WHAT WAS TAKEN FROM US?  
WHY DID I WRITE THIS BOOK?

TODAY - things diff. - today RESPECT differences -  
Proud to be Jpanese. SAUSEI want to know

about history - about Jpanese in Calif -  
SAMURAI of gold Hill, BIRTHDAY W/1, ROOSTER

Jpanese-Ams - but ~~at~~ human beings 1st - we all have  
same feelings. Jnyp + to remember that.  
love - respect ed it as Human being

How write Book:  
1. Idea - ~~to Jpanese, Korea, Ballet, Trade - conc. camps -~~  
~~continued interest to gent. Jpanese, old man, train.~~

2. Research.
3. 1st draft - put aside

4. Rewrite - why? story, characters, work,  
finding the right words. -

It was nite. Sami went to bed -  
Dark col. nite, Sami  
showered - very cold sheet.

using all senses

5. Pass to editor

6. Printer - galley

7. Illus.

8. Dchet.

any ✓ to write?

Hard work - self-discipline

- 3rd - 4th?  
- Tell re self - Bks -

Included - Camp  
J to T. for 4th grade.

5-10-77  
CONCORD 3-4

- I'm a Nisei! How many think I came from Japan?  
2nd gen. Japan - n. Japan - Am.

ichi, ni, san - 1, 2, 3 -

JEI = generation - (gf → father → son)

parents → Jpn - 1st, → Nisei - 2nd

- I was Am. but also Jpn. - sometimes diff. because  
when growing up, felt diff. + made to feel not as good.  
Today - better because we respect ed. order because  
different - I'm proud to be Jpn.

- Because parents Jpn. - ~~What~~ I learned a lot of Jpn.  
spk. Dolls Festival, Jpn. church, Jpn. stone.

- Mother used to tell me re - 1" Boy, old man  
who scattered seeds - made flowers bloom -

- Folk tales - folk = people. stories of people  
not by 1 author - handed down - 1 generation to next -

- collected in Dancing Kettle + MLC.

- Went to JAPAN - to collect more stories ch. not so diff.

- One day visiting uncle, having tea, - sit on tatami  
heard - SWOOSH - like wind, bird, animal?

- It was Bullet Train - goes 120 miles - no stops.

- Idea for book - Train, Village, girl - SUMI - old man

How bring together if train never stopped.

Then put animal - something diff → goat.

- As I rewrote - goat developed character, red hat -

- Finally, I found a way to get every thing together

- Red Book.

That's how I get ideas for my bks - from new experiences.

- 1 - Idea
- 2 - Research - 1st draft - put aside
- 3 - Rewrite many times - improve story characters words

4 - Mrs to Ed.

5 - Printer galley, p. proofs

6 - Illus

7 - Jacket.

now Bks about  
Jpn. - Calif.  
Bi. Vinton  
Rovner

11-15-77

Sierra College Festl

Talk re Picture Bks

As I was thinking about how to begin today, I was reminded of a recent talk given by a psychologist from Japan. He spoke of the many cultural differences between Japanese and Americans. And he said when an American gives a talk, he usually begins with a joke to get the audience laughing and in a responsive mood. The Jpnse, on the other hand, he said, often begins with a modest bow and an apology, which this man himself did. He began by apologizing for his poor English, which in fact was quite adequate.

I wondered how I usually begin my talks. I have begun with a sort of disclaimer, that what I was about to say reflected only my own opinions; that I couldn't speak for all Asians.

Was I being a modest self-effacing Jpnse? Not exactly. I was brought up by 1st generation Jpnse parents, in a lifestyle that included many Jpnse traditions and values. But I'm also very much an American, having lived in this country all my life. I may look Jpnse, but my thoughts and feelings are neither totally Jpnse nor totally Am, but a subtle blend of both.

So I'll begin today, not with an apology, but with an explanation that I am limiting myself to a discussion of my own picture books and speaking of my goals as a J-A writer. But the American in me longs to begin with an anecdote, so let me tell you one that will perhaps help me explain something of the changes occurring in the Jpnse exper in this country, because these have influenced me as a writer.

A young child reprimanded by her mother was told to sit down in a corner until her father came home. The child didn't want to sit down and refused. But her mother, being bigger,

came and pushed her down <sup>rejection</sup> and told her to stay there.

When the father came home, he asked, "What are you doing there?" And the child answered, "On the outside I'm sitting in the corner, but on the inside, I'm standing up."

I'm sure we've all felt that way sometime in our lives. And this might well describe how many minorities have felt over the years, having to sit down, because in our society, they couldn't stand up.

The 1st gen. Jpnse, for exaple, endured long years of discrimination, when there were laws that prevented them from buying land or homes, or even from becoming citizens! when they couldn't live where they wished or be employed in anything but the most menial jobs; They and their children also endured the ultimate injustice of the wartime incarceration.

My own ~~2nd~~ generation - the Nisei or 2nd gen. Jpnse, also accepted what we knew couldn't be changed. We accepted the melting pot mentality and tried to assimilate as quietly as possible into the mainstream of white American society.

But, as you all know, the world has undergone massive social ~~social~~ upheavals. An ethnic awakening has swept the land and we have finally come to realize that there can be great enrichment in our diversity.

The young 3rd gen. Jpnse are no longer willing to sit in the corner, enduring rejection, loneliness and lack of self-esteem. They're standing up on the outside as well as the inside now, proud to be Jpnse and seeking self-knowledge and identity. They want to have their goals and feelings redefined for them by Asians who know what it means to be Asian.

So in the past 6 or 7 years, my goals as a writer have changed. I want to reinforce the pride and self-knowledge of these

young Jpnse. I want them, as well as all the young people in our country, to know more about the history of the Jpnse here in Calif. So I began by writing JOURNEY TO TOPAZ and SAMURAI OF GOLD HILL.

But let me go back to how I started. When I 1st began to write, schools were concentrating on study units on Japan. Libraries and schools were eager to have books dealing with the Jpnse people who lived in Japan, not here in America.

So my first book was a collection of some Jpnse folk tales... stories I'd heard and loved as a child. I liked their universality and felt they were a means of drawing children together. I hoped a sharing of stories could lead eventually to a sharing of ideas.

When I attempted my first picture book, ROKUBEI AND THE 1000 RICE BOWLS, it was quite natural for me to write it in the style of a folk tale. And I think many people thot it was a folk tale, altho it was an original story. I had just spent time in Japan and gotten to know the potter, Shoji Hamada, now a nat<sup>ional</sup> cultural treasure. Hamada works in the folk art tradition, never signing his work, and he feels that the best pot is created when the potter is not consciously trying to make a beautiful pot, but when he stops intellectualizing; when he makes 100s of pots; when his hands & body, rather than his mind, are doing the work.

I found this Zen-influenced philosophy extremely enriching, and so it found its way into my writing, and Rokubei, the potter in my book, also made the same wonderful discovery.

THE FOREVER XMAS TREE was also an outgrowth of my experiences in Jpn. But I reached back farther into my life, remembering an old man whom I knew as a child. He was a bachelor, living in a shabby old house behind the small Jpnse church I attended, <sup>This house</sup> which served as a dormitory for Jpnse students who immigrated to this country. Allof us in Sunday School were afraid of this old man,

and that of him as a cranky grouch. But later, as an adult, I realized how lonely he must have been in his bleak existence. He has often reappeared in my stories, when the past rises up in my mind to become part of someone or something I'm trying to create. In this book, I was writing of two children in a Jpnse village who learned the meaning of Xmas, but I was also writing of the loneliness and isolation of ~~xxxxxxx~~ this old man.

Altho it is not deliberate, I often seem to have an old man or old woman popping up in my books as a major character. Perhaps because I've known many older people who, with their <sup>long</sup> years of experience, seemed more interesting to me than some of my peers, and as characters they could be delineated with so much richness of detail. Perhaps ~~xxx~~ it is a reflection of the Jpnse respect for old age instilled in me by my Jpnse parents.

I do think it's important to dispel the stereotypic image of the old person as just a grandparent or some bland character on the fringes of a story. I like to make my old people vital and interesting, and independent free spirits.

It seems valuable to me that children realize their friends don't always have to be their peers. They can even be 99, like the old man in my SUMI books. One of the most gratifying/<sup>fan</sup> letters I've received was from a 10 yr old child who wrote~~x~~, "I enjoyed reading Sumi's Spec. Happening because it was about people caring about an old man, and I think that's nice."

In THE ROOSTER WHO UNDERSTOOD JPNSE, my most recent picture book, I wrote of a warm and loving relationship between a young child and an old woman, Mrs. Kitamura, who gives her animals names such as Mr. Lincoln, Leonardo, Hamilton and Jefferson because she feels that animals are just as dignified as many human beings. Altho both ~~she~~ and the ~~child~~ are Jpnse, I want them to be perceived

first as human beings with problems and feelings that are universal. At the same time, I hope the book will evoke the atmosphere and environment unique to a Jpnse-Am. home and family.

I am still trying to dispel the old stereotypic image of the Jpnse, perceived as inscrutable or mysterious, or pigeon-holed as a houseboy or gardener, or perpetuated in old WW II movies as the enemy. ~~Sometimes~~ The Jpnse I write about do have life styles and traditions quite different from ours, but I want the children who read my books to realize they have the same hopes, joys, fears and insecurities they have. I want them to care about each character as a human being, and if in the process he can learn something about Jpnse life and traditions, that's all to the good.

It's a temptation sometimes to try to convey too much information about another life style. I'm sure you've all heard of the child who said, "This book told me more about penguins than I wanted to know." I think there have been times when I made the same mistake. I wrote MAKOTO THE SMALLEST BOY on assignment for a series about foreign countries, and in my eagerness to squeeze in every interesting fact I knew about Jpnse life, I'm afraid I fell short on developing my characters. A writer can never assume the role of a teacher or a preacher, but must be an artist, bringing fresh interpretations about PEOPLE! and how they cope with and survive this thing we call LIFE.

I was pleased with my characters in the SUMI books. I think Sumi was likable and very human, and she had interesting friends ... an old man who collected junk in a "thing box", a teacher, who was also the mayor of the village and wore his top hat in class, and a goat who wore a red hat. These books were fun to write, and sometimes as the characters developed and became entirely different from my original conceptions, they almost took over and wrote the books.

But don't let me make it all sound too easy. I often do 7 or 8 drafts of a book, and the goat in SUMI & THE GOAT AND THE TOYKYO EXPRESS, ~~didn't~~ for example, didn't emerge as a major character until almost the last draft. Then suddenly I gave her a red knit hat to wear and she develop~~ed~~ into a very special character. *for me.*

My two most recent books have been picture books about Jpnse-American children. The BIRT<sup>h</sup>daY VISITOR contains a few incidents from my own childhood and I tried in this book, to recall the sense of a warm, loving Jpnse family living in Calif. in an earlier time when life was more gentle and innocent.

One reviewer was critical of the laak of Jpnse customs in the life of this family, She cited the roast beef for a special company dinner and gathering around the piano to sing Swanee River. *Apparently, she tho't this peculiar* But this was exactly what we did in my family. We didn't always eat rice and pickles with chopsticks and confine our singing to Jpnse songs. The reviewer had missed the whole point of the book and fallen into the trap of her own stereotyped notion of what a Jpnse Am family should be.

*omit* Another reviewer thought I was perpetuating the myth of the *quiet* model Asian family, but she had taken the family out of the context of the times about which I was writing and measure~~d~~ them against today's world. To be fair, however, I must say most reviewers understood what I was trying to do, and most important, teachers & children & parents have told me they liked the book.

In our effort to avoid stereotyping and to stamp out racism & sexism from children's literature, however, I think we must also be mindful not to get carried to ridiculous extremes.

You might be interested in hearing about my experiences with some textbook publishers who have adapted several of my picture books for in~~cl~~usion in their school Readers. I'm pleased they are making this effort to include ethnic material, but in their meticulous

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*was in the*

In today's Readers boys can be scared, but girls shouldn't. They must be assertive and bold. No negative remarks can be made about an ethnic person, even if made by another person of the same group and in keeping with the character in the story. Reference to religions are avoided, so the Buddhist shrine in one of my stories had to be omitted. In the same story, I had made the mother a pediatrician and felt proud that I'd <sup>finally</sup> gotten mother out of the kitchen. But I was told that when women do go into medicine, they are often pediatricians, so I was perpetuating another stereotype. <sup>even just the 9 to 9.11 make a mother a brain surgeon!</sup> I ~~was~~ also asked to delete a sentence that implied father had made all the decisions, but in fact this was quite true in <sup>many</sup> ~~most~~ Jpnse families, and may still be.

Well, you get the picture. We must, of course, eliminate sexism and racism from children's literature, and as a writer, I have become sensitized to this need. But I think we must also be careful not to become so cautious about anticipating every possible objection that we reduce our school Readers to a collection of bland, innocuous stories that lack the energy and force of real life. The goals for textbook publishers, however, are quite different from those who produce ~~text~~ <sup>trade</sup> books, so I don't want to dwell too much on this. But I thot those of you who are teachers might be interested.

You might also be interested to know that when I speak to 5th and 6th graders, as I often do, they seem to enjoy my picture books as well as my full length books. I suspect sometimes they are required to read a certain number of my books before I arrive, and reading a picture book is a fast way to add another book to their list.

But that's all right. If they enjoyed the moment of reading; if they got from the book the sense of a meaningful relationship or something that enlarged their understanding of other human beings, then that's fine. And maybe the picture book, with a short text that tells an interesting story, is a comfortable way for a reluctant reader to move toward reading other books.

We live in such a visual age today, I think the picture book can play an important role in providing children with enrichment that isn't dependent on a machine, but is on a printed page, <sup>and can</sup> to be carried with the child wherever he wants to ~~be~~ <sup>go</sup>.

As a writer, <sup>I feel it</sup> ~~it's~~ imperative that the illustrations enhance the general feeling and spirit of a book. And it's especially important to me that the background details <sup>are</sup> ~~and~~ authentic and the characters are depicted with true Jpnse faces, and not caricatures of Asian faces.

Earlier in my writing career, I used to quietly accept whatever the illustrator submitted, and I never saw my illustrations until I saw the finished book. I think editors sometimes prefer this arrangement so authors won't make too many demands on the illustrator, who also has the right to be creative in his or her own way. After a few disasters, however, such as a kimono that looked more like a hideous bathrobe than a Jpnse native dress, I became more assertive. ~~and~~ Now I ask to see early sketches while there's still time to make suggestions and corrections.

I've mentioned visual enrichment. You might be interested to know that Allyn & Bacon has made a filmstrip about me called, "What Makes a Story", <sup>This will</sup> ~~be~~ be produced next year for use with their 3rd grade reader which contains an adaptation of S.S.H. I was pleased that the filmstrip includes many frames of me doing things other than writing, because I think it's good for children to think of a writer as a person with <sup>many, varying</sup> ~~interests other than writing~~. It also includes old

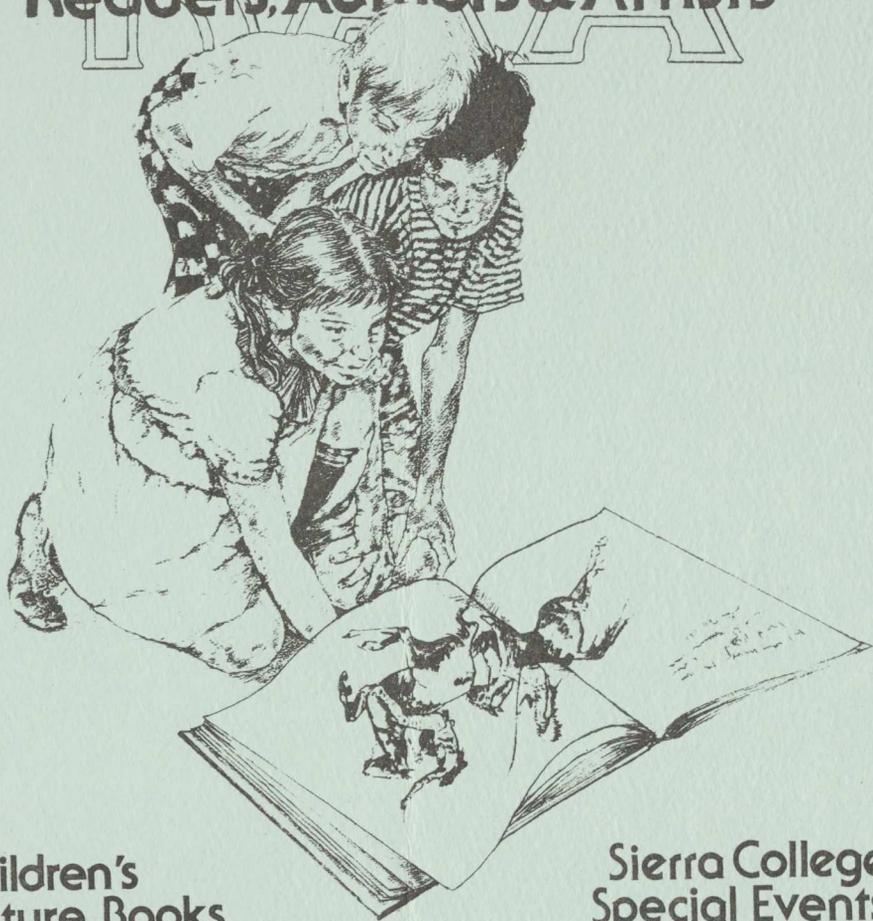
photographs of me and my family, so I could convey something of my total life as a Jpnse-Am. This too is good, because after all, it is the totality of my experiences as a person that emerge in my writing and convey my own particular view of life.

I think it is so important that children be exposed to as many writers and different views of life as possible. I would be happy if thru my books their understanding of the human condition could be enlarged and enriched; if they could feel a positive sense of hope and purpose in life, and most especially, if they could feel the kind of affirmation that would cause them to celebrate our common humanity. Because for me, that's what it's all about.

\* \* \*

# R A A

## Festival of Readers, Authors & Artists



### Children's Picture Books

Community Services Short Course for  
Teachers, Students, Parents & Librarians

NOVEMBER 15-DECEMBER 6  
Crestmont School, Roseville  
4-6PM Tuesdays  
Fee: \$5.00 Includes Programs by  
Guest Authors & Artists

### Sierra College Special Events on December 9

#### Book Fair

Outstanding Children's Literature  
10AM-4PM Library

Illustrations for Children  
Guest Speaker 2 PM Gallery

**For further information: Sierra College Office of Community Services 624-3333 ext 323**

YOSHIKO UCHIDA

Sierra College  
Author Festival  
11/15/77

For Yoshiko Uchida, memories of her childhood are a blend of the orient and the west and most of her writing has been influenced by this background. Born in Alameda, California, she grew up in Berkeley and was graduated Cum Laude from the University of California with a B.A. degree in English, philosophy and history.

At the time of graduation, Yoshiko received her diploma in absentia, for in May 1942 the Uchida family, along with several thousand other Japanese Americans living on the West Coast, were forcibly evicted from their homes and incarcerated in internment camps. The family of four was assigned to a horse stall at Tanforan race track for a while, then sent to Topaz, Utah, a barren desert area where Yoshiko volunteered to teach the children in the relocation center. She was released from the center in June 1943 when she was awarded a graduate fellowship from the Department of Education at Smith College and, the following year, Yoshiko received an M.A. degree in elementary education from Smith College.

Ms. Uchida's working background is both interesting and diverse. For a brief period following graduation, she taught at a Quaker elementary school in Philadelphia. Her ambition to write, which began as a young child when she made books out of brown paper wrappings and filled them with her own stories, was finally realized in 1949 when Harcourt, Brace and World published her first book, *THE DANCING KETTLE*, a collection of Japanese folk tales. In 1952, Ms. Uchida received a foreign study and research fellowship from the Ford Foundation and spent two years in Japan, collecting material for her writing, and studying the folk arts of the country. With the publication of her second book, *THE MAGIC LISTENING CAP: MORE FOLK TALES FROM JAPAN*, Yoshiko Uchida demonstrated her ability to illustrate as well as write and, so successful was the essay, that the book was selected as one of the Honor Books of the Herald Tribune Spring Book Festival in 1955.

During her extensive travels in Japan, Ms. Uchida was able to pursue an interest in Japanese arts and folk craft and she became well acquainted with the leaders of that country's Folk Art Movement. In Tokyo, she wrote a series of feature articles on Japanese craftsmen for the *Nippon Times*. Her interest in Japanese folk arts led to a subsequent interest in American handicrafts and Ms. Uchida wrote a number of articles for magazines in that field, including *Craft Horizons*, the national magazine of the American Craftmen's Council.

Ms. Uchida has written several adult short stories for magazines, and recently completed an adult novel. In all of her books she has drawn upon her own cultural heritagesince she feels that she can make a unique contribution in this area. "Because of the increased interest in the various ethnic groups in the United States," writes Ms. Uchida, I am hoping to explore further the relatively the relatively unexplored history of the Japanese in America and to write of their life in this country. This would contribute, I hope, not only to the understanding of American youth, but also to that of the third generation Japanese-Americans who are now looking to their own cultural history to find identity as Asian-Americans. Ultimately, I want to reach out to all young people with a positive affirmation of life-to write of our common humanity, to convey a sense of caring, hope and purpose in life."

A resident of California, Ms. Uchida is still very much interested in all art forms, particularly handicrafts. This special interest often enters into her books where several of the major characters are Japanese potters. She enjoys painting and going to the theatre, art museums and concerts. Her avocations include gardening and she maintains a balcony nursery of "bonsai," azaleas, roses, bamboo and maple trees. A frequent traveler, she considers her periodic trips to Japan essential to her work so that she can keep in touch with the cultural changes in that country. Her hope is that her books will contribute in some way to increasing respect and understanding of other cultures and people among young Americans.

For more information on the author see Contemporary Authors,  
More Junior Authors.

BOOKS BY YOSHIKO UCHIDA

Published by Harcourt Brace Jovanovich, NYC

THE DANCING KETTLE AND OTHER JAPANESE FOLK TALES  
THE MAGIC LISTENING CAP- More Folktales from Japan  
TAKAO AND GRANDFATHER'S SWORD  
THE PROMISED YEAR  
MIK AND THE PROWLER

Published by Charles Scribner's Sons, NYC

NEW FRIENDS FOR SUSAN  
\* ROKUBEI AND THE THOUSAND RICE BOWLS  
\* THE FOREVER CHRISTMAS TREE  
\* SUMI'S PRIZE  
\* SUMI'S SPECIAL HAPPENING  
\* SUMI AND THE GOAT AND THE TOKYO EXPRESS  
THE SEA OF GOLD AND OTHER TALES FROM JAPAN  
IN-BETWEEN MIYA  
HISAKO'S MYSTERIES  
JOURNEY TO TOPAZ-A story of the wartime evacuation of the Japanese  
SAMURAI OF GOLD HILL- A story of the Wakamatsu Colony of California  
\* THE BIRTHDAY VISITOR  
\* THE ROOSTER WHO UNDERSTOOD JAPANESE

Published by Thomas Y. Crowell Co., NYC

\* MAKOTO THE SMALLEST BOY

Published by Friendship Press, Inc., NYC

THE FULL CIRCLE

\* picture books

Marjorie Blodgett  
Oct 25

Dear Yeshiko,

The plan for your talk to include "from idea to completion of a book" sounds awfully good. Will you build the talk around your book as a Japanese-American author? How much space (table, easel) will you need for your materials? And how much time to set up? If you are picked up at 3, you should be at Crestmont School by 3:45.

Sierra College will request your bios from Scribner's. The college book <sup>store</sup> must be approached first about providing your books to sell on Nov. 15<sup>th</sup> as the only commercial book store in Placer County is small and not equipped to handle an event like this.

I've enclosed a copy of the initial announcement for the course. Future publicity will include names of guest speakers.

It's lovely to know you will be coming here -

Warmest regards,  
Marjorie

11-15-77  
Sierra College Festl  
*Marynie Blodgett*

As I was thinking about how to begin today, I was reminded of a recent talk given by a psychologist from Japan. He spoke of the many cultural differences between Japanese and Americans. And he said when an American gives a talk, he usually begins with a joke to get the audience laughing and in a responsive mood. The Jpnse, on the other hand, he said, often begins with a modest bow and an apology, which this man himself did. He began by apologizing for his poor English, which in fact was quite adequate.

I wondered how I usually begin my talks. I've begun with a sort of disclaimer, that what I was about to say reflected only my own opinions; that I couldn't speak for all Asians.

Was I being a modest self-effacing Jpnse? Not exactly. I was wrought up by 1st generation Jpnse parents, in a lifestyle that included many Jpnse traditions and values. But I'm also very much an American, having lived in this country all my life. I may look Jpnse, but my thoughts and feelings are neither totally Jpnse nor totally Am, but a subtle blend of both.

So I'll begin today, not with an apology, but with an explanation that I am limiting myself to a discussion of my own picture books and speaking of my goals as a J-A writer. But the American in me longs to begin with an anecdote, so let me tell you one that will perhaps help me explain something of the changes occurring in the Jpnse exper in this country, because these have influenced me as a writer.

A young child reprimanded by her mother was told to sit down in a corner until her father came home. The child didn't want to sit down and refused. But her mother, being bigger,

came and pushed her down and told her to stay there.

When the father came home, he asked, "What are you doing there?" And the child answered, "On the outside I'm sitting in the corner, but on the inside, I'm standing up."

I'm sure we've all felt that way sometime in our lives. And this might well describe how many minorities have felt over the years, having to sit down, because in our society, they couldn't stand up.

The 1st gen. Jpnse, for exaple, endured long years of discrimination, when there were laws that prevented them from buying land or homes, or even from becoming citizens! when they couldn't live where they wished or be employed in anything but the most menial jobs; They and their children also endured the ultimate injustice of the wartime incarceration.

My own ~~2nd~~ generation - the Nisei or 2nd gen. Jpnse, also accepted what we knew couldn't be changed. We accepted the melting pot mentality and tried to assimilate as quietly as possible into the mainstream of white American society.

But, as you all know, the world has undergone massive social upheavals. An ethnic awakening has swept the land and we have finally come to realize that there can be great enrichment in our diversity.

The young 3rd gen. Jpnse are no longer willing to sit in the corner, enduring rejection, loneliness and lack of self-esteem. They're standing up on the outside as well as the inside now, proud to be Jpnse and seeking self-knowledge and identity. They want to have their goals and feelings redefined for them by Asians who know what it means to be Asian.

So in the past 6 or 7 years, my goals as a writer have changed. I want to reinforce the pride and self-knowledge of these

young Jpnse. I want them as well as all the young people in our country to know more about the history of the Jpnse here in Calif. So I began by writing JOURNEY TO TOPAZ and SAMURAI OF GOLD HILL.

But let me go back to how I started. When I 1st began to write, schools were concentrating on study units on Japan. Libraries and schools were eager to have books dealing with the Jpnse people who lived in Japan, not here in America.

So my first book was a collection of some Jpnse folk tales... stories I'd heard and loved as a child. I liked their universality and felt they were a means of drawing children together. I hoped a sharing of stories could lead eventually to a sharing of ideas.

When I attempted my first picture book, ROKUBEI AND THE 1000 RICE BOWLS, it was quite natural for me to write it in the style of a folk tale. And I think many people thought it was a folk tale, altho it was an original story. I had just spent time in Japan and gotten to know the potter, Shoji Hamada, now a nat'l cultural treasure. Hamada works in the folk art tradition, never signing his work, and he feels that the best pot is created when the potter is not consciously trying to make a beautiful pot, but when he stops intellectualizing; when he makes 100s of pots; when his hands & body, rather than his mind, are doing the work.

I found this Zen-influenced philosophy extremely enriching, and so it found its way into my writing, and Rokubei, the potter in my book, also made the same wonderful discovery.

THE FOREVER XMAS TREE was also an outgrowth of my experience in Jpn. But I reached back farther into my life, remembering an old man whom I knew as a child. He was a bachelor, living in a shabby old house behind the small Jpnse church I attended, which served as a dormitory for Jpnse students who immigrated to this country. All of us in Sunday School were afraid of this old man,

and that of him as a cranky grouch. But later, as an adult, I realized how lonely he must have been in his bleak existence. He has often reappeared in my stories, when the past rises up in my mind to become part of someone or something I'm trying to create. In this book, I was writing of two children in a Jpnse village who learned the meaning of Xmas, but I was also writing of the loneliness and isolation of ~~xxxxxxx~~ this old man.

Altho it is not deliberate, I often seem to have an old man or old woman popping up in my books as a major character. Perhaps because I've known many older people who, with their years of experience, seemed more interesting to me than some of my peers, and as characters they could be delineated with so much richness of detail. Perhaps ~~xxx~~ it is a reflection of the Jpnse respect for old age instilled in me by my Jpnse parents.

I do think it's important to dispel the stereotypic image of the old person as just a grandparent or some bland character on the fringes of a story. I like to make my old people vital and interesting, and independent free spirits.

It seems valuable to me that children realize their friends don't always have to be their peers. They can even be 99, like the old man in my SUMI books. One of the most gratifying/<sup>fan</sup>letters I've received was from a 10 yr old child who wrote<sup>x</sup>, "I enjoyed reading Sumi's Spec. Happening because it was about people caring about an old man, and I think that's nice."

In THE ROOSTER WHO UNDERSTOOD JPNSE, my most recent picture book, I wrote of a warm and loving relationship between a young child and an old woman, Mrs. Kitamura, who gives her animals names such as Mr. Lincoln, Leonardo, Hamilton and Jefferson because she feels that animals are just as dignified as many human beings. Altho both she and the child are Jpnse, I want them to be perceived

first as human beings with problems and feelings that are universal. At the same time, I hope the book will evoke the atmosphere and environment unique to a Jpnse-Am. home and family.

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\* \* \*

## PARTICIPATING AUTHORS

Yoshiko Uchida	<u>Journey to Topaz</u>
Ella Ellis,	<u>Celebrate the Morning</u>
Edith Maxwell	<u>Just Dial a Number</u>
Susan Terris	<u>Pickle</u>
Morrie Turner	<u>Wee Pals</u>
Dale Fife	<u>Where's Lincoln?</u>
Sheila Moon	<u>Knee Deep in Thunder</u>

"Reading is a treasure that cannot be forced on the young person, yet he needs help to find his way to its inherent rewards." G. Robert Carlsen

(Books and the Teenage Reader)

## SOMETHING ABOUT EACH AUTHOR

Yoshiko Uchida

Ms. Uchida (pronounced oo-chee-dah) was born in Oakland, California and now lives in Berkeley. She was evacuated with other Japanese-Americans to a relocation center in Utah in 1942 and taught second grade there. She received her Masters degree from Smith College and went to Japan in 1952 on a Ford Foundation research fellowship. She is now a full-time writer of children's books.

"All my books have been about Japan and its children or about Japanese-Americans because I felt I could make the best contribution in this area. I wanted American children to become familiar with the marvelous Japanese folk tales I had heard in my childhood. I wanted them to read about Japanese children, learning to understand and respect differences in customs and culture, but realizing also that basically human beings are alike the world over, with similar joys and hopes."

Her latest book is The Rooster Who Understood Japanese.

Ella Ellis

Ella Thorp Ellis lives in Berkeley, California and graduated from UCLA. She is married and has three sons. She has traveled extensively in South and Central America and lived in Argentina for two years. She recently returned from a trip to Africa. Mrs. Ellis writes and pursues her hobbies; sculpting, gardening and reading.

"I grew up during the Depression. My mother and father were divorced so I lived with first one and then the other or with whomever could care for me. Two years were spent with an uncle who was a painter; five years with a doctor and his family in a small California beach town. The hardest thing about moving around was having to change schools and make new friends every couple of years."

Her latest book is a fantasy entitled Hallelujah.

Edith Maxwell

Edith Maxwell was born in New York and now lives in Hillsborough. She is married and has two children. She began writing for magazines and has written two books for young people, Just Dial a Number and Game of Truth.

"I grew up in the Hudson Valley town of Newburgh, New York, with a strong Quaker background tempered by the Catholic teachings of the Dominican sisters of Mount Saint Mary's- a unique but broadening religious background. I always enjoyed writing, particularly those back-to-school themes about What I Did Last Summer. They were never remotely concerned with what I had actually done, only with what I'd wished I'd done. Book reports and factual writing came harder."

### Susan Terris

Susan Terris was born in St. Louis, Missouri and now lives in San Francisco with her husband and three children. She has worked as a substitute teacher, tutor and librarian in public elementary schools. Her books include Pickle, The Drowning Boy and The Chicken Pox Papers.

"I have been interested in writing since I was a child. I kept notebooks of my stories through elementary school and high school, and my first published story appeared in "Calling All Girls" when I was twelve. My hobbies are sewing, knitting, needlepoint work and fancy cooking. As a family we have taken up the great California past-time HIKING. Whenever possible, we lace up our boots and go off. Although we prefer the mountains, sometimes we hike along the streets of San Francisco (without those boots!)."

### Morrie Turner

Morrie Turner is a cartoonist who lives in Oakland, California. He dropped out of high school and joined the army at 17. His artistic talent was recognized and he was given training in commercial art. After the army he free lanced and then one night, at a meeting of local cartoonists he met Charles Schultz, the creator of "Peanuts". They discussed the idea of doing a black "Peanuts" and that's how "Wee Pals" was begun.

He says " I always wanted to be a cartoonist. I'd draw my teachers, my friends, or listen to the radio serials and draw pictures to go with the words. I'm amused when grammar school teachers with kids doing badly in academic subjects ask me to teach them to draw, as if the two don't go together. In fact, I'm asked what should one do to be a cartoonist. I say keep your eyes open. Read. Learn to write well, because cartooning is telling a story."

### Dale Fife

Dale Fife is probably best known for her books about Lincoln Farnum: Who's in Charge of Lincoln? What's New Lincoln? and What's the Prize, Lincoln? She is the author of many other books for children as well.

She lives in San Mateo and traveled to an Indian reservation in Nevada to do research for her book Ride the Crooked Wind. She has slides of that reservation and will bring them to Harvest Park when she comes to speak.

### Sheila Moon

Sheila Moon was born in Denver, Colorado and now lives in San Francisco. She received her Ph.D. in psychology from the University of California, Berkeley and has worked as a psychotherapist besides being an author and a poet. She has done a lot of work on Navaho myths and has written several pieces for the Guild for Psychological studies in San Francisco.

"I write from my deep heart, my imagination, and my love for children and adults. I am not concerned with success, only with some real communication in a world that has so very little. I enjoy being with young people and working with them."

PREPARATION FOR STUDENTS

Yoshiko Uchida/Luther, Young

Week of:

January 3, 1977

January 10

January 17

Introduction to Program  
Students Begin Books  
Listening Center Set Up  
Students continue reading  
Movie "The Japanese American"  
Students prepare writing samples  
Record "Day of Infamy"  
Students finish books and prepare questions  
Jan 20 YOSHIKO UCHIDA  
Evaluation

Ella Ellis/Kruse, D. Hanifen

Week of:

January 23

January 30

February 7

Introduction to Program  
Students begin reading  
Listening Center set up  
Students continue reading  
Book talks  
Students prepare writing samples  
Students finish books, prepare questions  
Feb9 ELLA ELLIS  
Evaluation

Edith Maxwell/Jones, Hervas

Week of:

February 14

February 22

February 28

Introduction to program  
Students begin books  
Listening Center set up  
Students continue reading  
Book talks  
Students prepare writing samples  
Students finish books and prepare questions  
Mar 3 EDITH MAXWELL  
Evaluation

Susan Terris/ Jorgensen, Lanto, Manning

Week of:

March 6

March 14

March 21

Introduction to program  
Students begin books  
Listening Center set up  
Students continue reading, prepare writing samples  
Book talks  
Students finish books, prepare questions  
Mar 24 SUSAN TERRIS  
Evaluation



## BOOK ORDERING

The books ordered and books on hand should yield the following:

Yoshiko Uchida

Hisakos Mysteries	6
Journey to Topaz	6
Sumi and the Goat	1
Sumi's Prize	6
Sumi's Special Happening	1
Magic Listening Cap	35
In Between Miya	5
Samurai of Gold Hill	5
Rooster Who Understood	
Japanese	5

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60

Ella Ellis

Roam the Wild Country	19
Riptide	25
Where the Road Ends	3
Celebrate the Morning	5
Hallelujah	6

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Edith Maxwell

Game of Truth	25
Just Dial a Number	31

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Susan Terris

Drowning Boy	2
Pickle	12
Whirling Rainbows	10
Plague of Frogs	10
Pencil Farmers	10
Chicken Pox Papers	10
On Fire	25

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Morrie Turner

Nipper	10
Nipper's Secret Power	10
Wee Pals Bk of Knowledge	5
Wee Pals Doing Their Thing	5
Wee Pals #5	5
Right On	
Getting it all Together	8
Wee Pals	

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Dale Fife

Ride the Croked Wind	20
What's New Lincoln?	20
Who Goes There Lincoln?	10
Who'll Vote for LIncoln?	10

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60

Sheila Moon

Hunt Down the Prize	20
Knee Deep in Thunder	20
Braver than that	1
Navaho Myths	2

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# STARRING

MARILYN SACHS

DALE FIFE

YOSHIKO UCHIDA

SUSAN TERRIS

EDITH MAXWELL

MOPPIE TURNER



## SOMETHING ABOUT EACH AUTHOR

Marilyn Sachs

Marilyn Sachs was born in New York City and now lives in San Francisco with her husband and two children. She has written many books for children and her latest is A December Tale.

She says, "Ever since I was a little girl I wrote - poems, stories, letters and lots and lots of notes in school. We grew up in a poor neighborhood in the Bronx. Our family didn't have much money, but we children enjoyed many high and varied adventures.

Dale Fife

Dale Fife is probably best known for her books about Lincoln Farnum: Who's in Charge of Lincoln? What's new Lincoln? and What's the Prize, Lincoln? She is the author of other books for children as well.

She lives in San Mateo and traveled to an Indian reservation in Nevada to do research for her book Ride the Crooked Wind. Her new book is set in Spitzbergen, Norway, a place she has also visited.

Yoshiko Uchida

Ms. Uchida (Pronounced oo-chee-dah) was born in Oakland, California and now lives in Berkeley. She was evacuated with other Japanese-Americans to a relocation center in Utah in 1942 and taught second grade there. She received her Masters Degree from Smith College and went to Japan in 1952 on a Ford Foundation research fellowship. She is now a full-time writer of children's books.

She notes, "All my books have been about Japan and its children or about Japanese-Americans because I felt I could make the best contribution in this area. I wanted American children to become familiar with the marvelous Japanese folk tales I heard in my childhood. I wanted them to read about Japanese children, learning to understand and respect differences in customs and culture, but realizing also that basically human beings are alike the world over, with similar joys and hopes."

Susan Terris

Susan Terris was born in St. Louis, Missouri and now lives in San Francisco with her husband and three children. She has worked as a substitute teacher, tutor and librarian in public elementary schools. Her books include Pickle, The Drowning Boy and The Chicken Pox Papers.

"I have been interested in writing since I was a child. I kept notebooks of my stories through elementary school and high school, and my first published story appeared in "Calling All Girls" when I was twelve. My hobbies are sewing, knitting, needlepoint work and fancy cooking. As a family we have taken up the great California past-time hiking. Whenever possible we lace up our boots and go off..."

