

## From the Editor

By Lyn Miller-Lachmann

Several months ago, the editor of a guide for children's book writers asked me to define "multicultural." It is, naturally, a question posed to me from time to time. Fortunately, a TV journalist has never asked, for this is not something I can answer adequately in a 30-second sound bite.

The narrowest definition of multicultural is the one that encompasses "visible minorities" in the United States—African Americans, Asian Americans, Latinos, and Native Americans. However, as educator and cultural critic Lesliee Antonette pointed out in an article in our June 2003 issue, "Liberal and Conservative Multiculturalism After September 11," educators are just as likely to define multicultural as dealing with diverse cultures throughout the world. These two definitions were the ones I adopted when I set out to compile my annotated bibliography of multicultural books for children, *Our Family, Our Friends, Our World* (1992), and, considered separately or in tandem, continue to be the dominant definitions among educators at the K-12 level.

I am continually challenged to broaden my conception, however. For many years I have been a member of the Ethnic and Multicultural Information Round Table (EMIERT) of the American Library Association. Under the leadership of founder David Cohen, EMIERT has advocated for the inclusion, in what is considered multicultural, of religious minorities, European immigrant cultures in the United States, and minority cultures within Europe. Many times, editors and publicists have expressed surprise at my requests for review copies of books about, for instance, Jewish and Italian immigration.

At a conference at Rutgers University in 1997 I met Elsa Bruguier, who argued that a definition of multicultural should include GLBT (Gay, Lesbian, Bisexual, and Transgendered) persons. We have expanded our coverage in *MultiCultural Review* in this area, particularly as differences in sexual orientation cross-racial, ethnic, and religious lines.

In recent years I have become aware of the separate culture of people who are Deaf. The September 2003 issue of *MCR* contained an article on Deaf culture resources in various regions and countries throughout the world. However, American Sign Language and other signed languages are separate languages unto themselves, and inasmuch as language—verbal and nonverbal—affects culture, Deaf individuals who use ASL primarily can be considered a minority culture in the United States. Jean F. Andrews, a Deaf educator and author of children's books about the experience of Deaf youngsters, argues eloquently for the inclusion of Deaf persons in defining what is multicultural. She also points out another distinction—the importance of self-definition. In her article in this issue, "Deaf Culture Values Through Children's Fiction," she delineates the difference between Deaf persons and those who are deaf. The latter encompasses anyone who does not hear, whether or not that person identifies with other deaf individuals or with a Deaf community. Deaf persons, with a capital "D," are those who identify with the Deaf community and accept the values of Deaf culture. Andrews defines those values in her article, which focuses on the experiences of young people who do and do not embrace the Deaf culture (as well as children's book authors who either authentically present the lives of deaf children or else reinforce stereotypes), and in her own children's books she has explored the ways by which youngsters come to identify with and be initiated into Deaf culture. Her article is fascinating; it certainly increased my awareness of a culture not often considered within the scope of what is "multicultural."

The term "multicultural" has also been used to define people who identify with more than one culture. There has been a call to include a multicultural category in the U.S. Census for people who do not fit into a single category—those who may be of mixed Black and Asian ancestry, for instance. A long-time friend of *MCR*, Marjorie Agosin has written extensively about what it means to belong to several cultures and communities—as a Latin American, a Jew, a woman, and, having immigrated to the United States in her teens, a Latina. In her interview

**Editor-in-Chief**  
Lyn Miller-Lachmann  
mcreview@aol.com

**Managing Editor**  
Valerie Shea

**Creative Director**  
Ed Luiso

**Advertising**  
The Goldman Group, Inc.  
Deb Goldman  
deb@ggpubs.com  
(813) 264-2772

**Publisher**  
The Goldman Group, Inc.  
Todd Goldman  
todd@ggpubs.com  
14497 N. Dale Mabry, #205N  
Tampa, FL 33618  
(813) 264-2772

---

**African/African-American  
Studies Editor**  
Itibari M. Zulu

**Asian/Asian-American  
Editor**  
Jennifer L. Wu

**Book Review Editor**  
Sean P. Maloney

**Editor's Shelf Editor**  
Kathryn Mora

**Education Editor**  
Dennis E. Showalter

**Film/Video Editor**  
Christine McDonald

**Internet/Electronic  
Products Editor**  
Frank Alan Bruno

**Juvenile Editors**  
Oralia Garza de Cortés  
Ginny Lee

**Latina/o Studies Editor**  
Danilo H. Figueredo

**Native American  
Studies Editor**  
Joel Monture


**Serials Editor**  
Renee Rude

with Agosín, University of Central Florida professor Cecilia Rodríguez Milanés explores these multiple identities and how the experience of living within two different cultures has influenced Agosín's life and writing.

Another multicultural experience—one that crosses cultures—is the subject of MCR Film/Video Subject Editor Christine McDonald's interview with Chris Eyre and Scott Garen, creators of the film *A Thousand Roads*. Commissioned by the Smithsonian's National Museum of the American Indian to be shown to museum visitors, *A Thousand Roads* depicts a series of stories rooted in contemporary American Indian life. Eyre, who is Cheyenne and Arapaho by birth but was adopted and raised by a non-Indian family, and Garen, who is non-Indian, discuss their collaboration with each other and with the film's writer, the Indian poet Joy Harjo. They also discuss the characters and themes of *A Thousand Roads* and those of one of Eyre's earlier films, *Skins*. Another of Eyre's films, *Edge of America* (reviewed in Winter 2004 MCR), may be seen this spring on the Showtime channel.

This issue of MCR features the conclusion of Vladimir F. Wertsman's two-part series on multicultural postage librarians. The article discusses the libraries and archives that have appeared on stamps from the end of the nineteenth century to the present. This part is arranged chronologically by decade so that readers can observe trends in the depiction of libraries on stamps. To me, one of the most interesting was that a number of Arab countries in the 1960s issued stamps depicting the burning of the University of Algeria library by French colonial troops in 1962. These stamp issues coincided with anticolonial struggles in the Middle East and Africa and the rise of nationalist movements around the world.

The year 2005 saw the emergence of the iPod as the dominant player of portable music and the podcast as a challenge to the narrow playlists of corporate radio. In his "Bridges on the I-Way" column, Frank Alan Bruno guides readers seeking ethnic music and other cultural programming created by grassroots enthusiasts.

This issue includes the second edition of the *EMIE Bulletin*, published by the aforementioned Ethnic and Multicultural Information Exchange Round Table of the American Library Association. Given EMERT's key role in defining and promoting multiculturalism in library collections and services, I encourage all readers of the journal to read the *EMIE Bulletin*. Those who are members of ALA should also join EMERT and in this way contribute to its valuable programs, which include the awarding of the Coretta Scott King Medals for outstanding writing and illustration of books for young readers by African-American book creators. As part of their membership, those who join EMERT also receive an individual subscription to MCR. Information on joining EMERT may be found within the pages of the *EMIE Bulletin*. 



### Husk of Time

*The Photographs of Victor Masayesevich*  
Victor Masayesevich, Jr.

"Articulating the richness of his heritage in his own language, he allows the Hopi voice to be heard."

—Electronic Arts Intermix  
120 pp., \$40.00 cloth (0-8165-2495-3)  
\$24.95 paper (0-8165-2497-1)



### How Long She'll Last in This World

Maria Meléndez

"Poetry that is fresh, surprising, and infused with the element of awe."

—Rita Maria Magyaleño  
96 pp., \$15.95 paper (0-8165-2515-3)

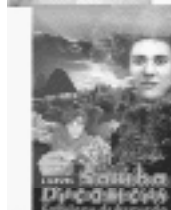


### Brides and Sinners in El Chuco

Christine Granados

"She's not afraid to explore the darkest side of the *Chicana* experience or to paint the characters as rounded persons, with both virtues and deep flaws."—Lauro Flores

136 pp., \$14.95 paper (0-8165-2402-0)



### Samba Dreamers

Kathleen de Azevedo

"de Azevedo's . . . vibrant debut novel."—*Publishers Weekly*

### Because I Don't Have Wings

*Stories of Mexican Immigrant Life*

Philip Garricon

"No one has written with greater insight and honesty about Mexican immigration than Philip Garricon."—John White

160 pp., \$16.95 paper (0-8165-2525-0)



### Bernie Whitebear

*An Urban Indian's Quest for Justice*

Lawney L. Reyes

160 pp., \$35.00 cloth (0-8165-2520-X)  
\$17.95 paper (0-8165-2521-8)



### Playing with Fish and Other Lessons from the North

Robert J. Wolfe

"Graceful, sensitive essays."

—*Publishers Weekly*  
152 pp., \$15.95 paper (0-8165-2485-8)



### The Power of Horses and Other Stories

Elizabeth Cook-Lynn

"By turns humorous, poetic, and poignant *The Power of Horses* is a welcome addition to the growing body of Native American literature."—*The New York Times Book Review*

144 pp., \$15.95 paper (0-8165-2460-1)

**The University of Arizona Press**

Tucson, AZ 85721 • 1-800-426-3797

www.uapress.arizona.edu