

achievement of Indian students, the basic implication is that schools have been unwilling or unable to accommodate to Indian culture.

Each essay has been selected from papers presented at the second American Indian Issues Conference, sponsored by the American Indian Studies Center at the University of California, Los Angeles. Other volumes in the series focus on equally important topics, e.g., new directions for federal Indian policies, Indians in higher education, American Indian scholarship in the 1980s, and Indian art.

This collection deserves the attention of educators, parents and community members. It offers information and guidelines which, if used, should not only reduce bias in teaching Indian children but also enable other students become more knowledgeable about Indian culture.

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#### Notes

<sup>1</sup>J. Bryde. *The Sioux Indian Student: A Study of Scholastic Failure and Personality Conflict*. Unpublished doctoral dissertation, University of Denver, 1967.

<sup>2</sup>Donald R. Milam. *Analysis of the Academic Achievement of Selected Indian Tribes with High Achievement*. Unpublished doctoral dissertation, Arizona State University, 1972.

Mothobi Mutloatse, ed. *Africa South: Contemporary Writings*. (Exeter, NH: Heinemann Educational Books, Inc., 1981) 208 pp., \$6.00.

The twenty-five selections, mostly short stories, reprinted here make painful reading for anyone sympathetic to the black African who must live under the daily indignities of apartheid. Considering the number of writers in exile, one may at first find those still living in South Africa suspect but, although the murderous violence familiar to newspaper readers is absent, there is still pain enough. For those unfamiliar with past or current events, fiction here is history as well as art.

The short stories are not arranged in a chronological or historical order but one may find a pattern. For example, one story tells of Boers who came asking for permission to settle “bare-footed and with cracked soles, begging for land.” While another tells of early problems of two races trying to live together, a third is set on a strange planet in the year 2561. A group of travelers who say they want to stop on the planet because they are near starvation are judged by history and the story of Jan van Riebeeck, and are sentenced to death. Two other stories tell of fear on South African trains: on the all-black train, terror comes from the tsotsis (gangs of hooligans), and a moment of panic is observed on the passing white train when an empty beer can smashes against a window. A hostel or dormitory for mine workers is described and compared with a concentration camp; its occupants are called inmates and the place is dubbed “our Auschwitz” with a warning about what happens to a know-nothing public.

James Matthews and Bessie Head are the two best known authors of the group. The former tells of a bus boycott, the latter of a missionary church which closes its doors to a worshipper who has married by local custom, with the result that other villagers decide “it might as well be closed to them too, so they all no longer attended church.”

Possibly the most compelling statement in this collection is a letter by a living person, Bishop Desmond Tutu. In 1976 Bishop Tutu wrote to Prime Minister Vorster explaining why he felt separating blacks into national “homelands” was detrimental: “Blacks find it hard to understand why whites are said to form one nation when they are made up of Greeks, Italians, Portuguese, Afrikaners, German, etc. . . . and then blacks are said to form several nations—Xhosas, Zulus, etc.” In 1982, when Columbia University awarded the bishop an honorary degree, he was not permitted to leave South Africa to accept it.

The collection is not without humor, edged with satire and bitterness. One article, purported to be a true account, deals with the hated pass system. A group of black musicians, after visiting black American sailors offshore, were stopped by Afrikaner police demanding their (forgotten) passes. One actor-musician successfully imitated the black American accent: “Hi Jack, waddy mean you wanta pess. . . go ahead go pess. . . .”

—Jean Bright  
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