

## AFRICAN ANTHEM

Nkosi Sikelel' i Afrika  
*God bless Africa*  
Malupakam' upondo lwayo  
*Raise up her spirit*  
Yiva imitandazo yetu  
*Hear our prayers*  
Usi - sikelele  
*And bless us*

Sikelel' amadol' asizwe  
*Bless the leaders*  
Sikelela kwa nomlisela  
*Bless also the young*  
Ulitwal' ilizwe ngomonde  
*That they may carry the land with patience*  
Uwusiki lele  
*And that you may bless them*

Sikelel' amalinga etu  
*Bless our efforts*  
Awonanyana nokuzaka  
*Through learning and understanding*  
Uwasikelele  
*And bless them*

Yihla Moya~ Yihla Moya!  
*Descend, Spirit! Descend, Spirit!*  
Yihla Moya Oyingcwele  
*Descend, Holy Spirit!*

Sir Richard Attenborough's film "Cry Freedom" is based on the true story of the friendship between Steve Biko and Donald Woods. The fact that Biko was black and Woods white and that their friendship grew in South Africa under the apartheid regime meant that it was not only a human friendship but also a political friendship. The work that you will be doing on the film "Cry Freedom" looks at the background to the film and also at the ways in which feature films deal with real events.

The first thing that we need to consider is the difference between what is expected by an audience of a feature film and what is expected by an audience of a text on politics.

Using a chart, write down the ideas that you have as to what you would expect to find in a feature film and then write down all of the ideas that you associate with politics.

What problems do you think would face a film director when making a film about a political subject ? One major problem that faced Sir Richard Attenborough when making “Cry Freedom” was that it was based on a true story. Why do you think that this might be a problem ?

You may have written in your list above that you would expect a film to be dramatic. In making a film from a true story, the film maker will obviously have to select events to include in the film whilst leaving out others.

## **NARRATIVE STRUCTURE**

The true events which are retold in “Cry Freedom” took place over a period of almost three years. The film lasts less than three hours. The film includes both important historical events like the Soweto Uprising and personal ones like Donald Woods’ argument with his wife.

Sir Richard Attenborough has selected aspects of the story to include in the film and left out others. Although the events really happened, they have been re-enacted by actors. All this reflects the director’s thinking about the purposes of the film.

Film makers don’t have to follow the chronological order of events. In this film Sir Richard Attenborough alters the sequence of events and uses flashbacks to tell the story.

These are the main events included in the film:

- Raid on Crossroads Squatters Camp 1975
- Donald Woods meets Steve Biko 1975
- The Soweto Uprising begins 16th June 1976
- Steve Biko dies 12th September 1977
- Donald Woods and his family escape from South Africa in January 1978

The film does not simply start at the beginning and work through to the end of these events in the order that they happened. How are the events reorganised in the film ? How does this organisation affect our view of the people and events portrayed in the film?

Before continuing with our analysis of the film, it is worth noting some basic information about apartheid and South Africa as this will help with some of the exercises that appear later on in this study guide.

## APARTHEID

The Afrikaans word apartheid means, literally, separateness, separateness between white and black people. The founders of apartheid, the South African National Party have held power in South Africa since 1948. Their policy has been ruthlessly imposed to ensure that the skin colour of every child born in South Africa dictates the life they may lead: where they may live, what sort of education, housing, health and social services will be available: whether they will be permitted to participate in the government of the country.

The people of South Africa are classified into four groups under apartheid:

African	21,197,235	72.0% of the population
Coloured	2,853,964	9.7% of the population
Indian	801,758	2.7% of the population
White	4,590,639	15.6% of the population

*(1985 figures, SA IRR Race Relations Survey)*

This official categorising of people in terms of skin colour was made law in 1950 through the Population Registration Act, one of the first pieces of legislation passed by the Nationalist Government. 'Coloured' is an apartheid term which is used to refer to people who are considered to be of mixed descent according to apartheid classifications.

The majority 'African' population cannot vote for the South African government. Political power is in the hands of the white minority.

This system has created and institutionalised enormous inequalities in wealth and facilities for the different groups, as the statistics on this chart make clear.

Statistic	Black	White
Infant mortality rate per 1000 (1985)	80	13
Life expectancy (1983)	59	72
No. of people per doctor (1983)	12000	330
Amount spent on each pupil's education	R 227	R1702
Pupil-Teacher ratio in schools (1985)	1:41	1:19
Average monthly household income (1985)	R 352	R1958

The 1950 Group Areas Act set out different areas where each population group had to live. Under apartheid laws 87% of South Africa has been allocated to the minority white population. Since 1960 over three million people have been forcibly moved from their homes in order to implement this policy.

Not only is “Cry Freedom” about real people set in a real political situation, it also deals with a real country. Let us look at the way that the film gives us information about South Africa.

## **FILM AS INFORMATION**

### **SOUTH AFRICA - THE COUNTRY**

By using geography reference books, encyclopaedias, etc., try and find out on what basis the people of South Africa are classified. What are the major physical features of the country, the climate, the natural resources - major industrial, agricultural and technological activities of the country ?

This information provides you with a certain image of the country.

By using this information/images, compare it to the images of South Africa given in the film.

#### **1. The Land**

Did the film give you any understanding of the size of the country (in comparison to Great Britain and Northern Ireland)? What kind of image of the country did the film give you - (fields, woods, forests, pastures, gently rolling hills, mountains, snow-capped mountains, jungle, tropical forests, deserts, arid, fertile) ?

2. From an encyclopaedia, you may be able to draw up a list of the people of South Africa. What groupings of people did the film suggest ? What languages were spoken ? Who spoke what language ?

3. Did the film give you any sense of South Africa as a society divided up by class division ? What about the racial divisions - were these groupings divided up into class groupings ? Did the film give you any sense of the material make up of the society(ies) in South Africa ?

4. Britain is administrated through a number of tiers of Government. National (Parliament) Regional (County Councils) Local (District Councils).

What did the film tell you about the administration of South Africa ? In which way do the people of South Africa make decisions about the way the country is administered?

5. How are the police and the justice system presented in the film ?

Could you offer any explanation for the fact that there were black as well as white police officers ? You may like to consider Captain De Wet, (Timothy West) when

Biko is arrested for the first time in the film (after speaking at the football match) as an image of the South African police.

Or consider the character of Kruger (John Thaw). Does the film suggest that the system of law enforcement and jurisprudence is determined by the Government or is there any sense of the law being above political manipulation, independent of other factors ?

6. What images of the Health Service (Hospitals, Doctors) and the Education Service (Teachers, Lecturers etc) did the film construct ? Were you led to believe that these services depended upon the colour of your skin ?

7. At the funeral of Steve Biko, there were a few white people present. What 'role' did these people have in terms of the politics of South Africa ? Is the country's political system and its organisation into political parties/factions constructed around colour ? How varied are the political groupings in South Africa ? Is there unity in the black population over politics ? Is there unity in the white population over politics ? How are the different political groupings represented ?

Does the film suggest to you that it has an attitude towards South Africa ? Where do our sympathies lie ? In what way does the film wish our sympathies to lie ?

## STEVE BIKO AND BLACK CONSCIOUSNESS

Steve Biko was born in King William's Town in 1946. In 1966 he went to Natal University to study medicine. While at university he was active in the National Union of South African Students (NUSAS), but in 1968 along with other black students he established the all black South African Students' Organisation (SASO).

*When we broke away to form an exclusively black movement we were accused of being anti-white. But with many more whites at university, the non-racial students union was dominated by white liberals. They made all the decisions for us. We needed time to look at our own problems and not leave them to people without experience of the terrible conditions in the black townships or of the system of Bantu education.*

Steve Biko (from No.46 - Steve Biko)

### 5

Biko was expelled from university for his political activities in 1969. In the same year he was instrumental in forming the Black People's Convention as an umbrella political movement for groups sharing the ideas of Black Consciousness.

Biko was served with a banning order in 1973 and was arrested and detained four times. However, he remained active in organising the black community, and as was well known as the leading figure in the Black Consciousness movement. Although charged with several offences Biko was never convicted of any crime while he lived.

### Activities

The ideas of Black Consciousness have been interpreted in different ways, and "Cry Freedom" presents a variety of views.

1. What objections does Donald Woods raise at the start of the film, about the ideas of Black Consciousness ?
2. How does Dr. Ramphela react to his arguments ?
3. In what ways does Steve Biko attempt to explain the ideas of Black Consciousness to Donald Woods ?
4. How are the ideas of Black Consciousness presented by the prosecution in the courtroom scenes ? By answering the questions below, consider how Sir Richard Attenborough got across the full impact of the courtroom scene. The script for the courtroom scene is taken from the actual record of Biko's trial.

- i) The courtroom scene is in many respects a debate between two people: Biko and the State Prosecutor. The judge has a particular role in this scene. How would you explain this role ?
- ii) Describe the appearance of the Judge, the State Prosecutor and the defendant in this scene.
- iii) At times, “Cry Freedom” is a very ‘wordy’ film, the visual representations taking secondary place to the words being uttered by the characters.

Consider the language in the courtroom. How important is the meaning/ideas behind what is said ? How important is the language used to express these meanings/ideas ? What comments do you have about the Biko character and how are your ideas about him determined by his ability to communicate ? You may wish to compare other occasions in which Biko as an orator/speaker is shown - the football match, the walk with Woods through the township.

- iv) The spacial arrangement of the courtroom and the mode with which the main characters are filmed became a language with which the film attempts to encourage the audience to take sides in the courtroom. Can you explain how this is achieved ?

- v) How does the Court Scene present the conflicts listed below:

- a) Between:
  - White v Black
  - State v Individual
  - System v Consciousness
  - Prosecutor v Biko

- b) Look at the courtroom scene in Arthur Miller’s “The Crucible”. By making comparisons between the characters (i.e., Biko and Proctor) by considering the language (the combination of words uttered) you may think of other questions to ask of oth’ers in the class, your teacher or perhaps questions that you would like to ask Sir Richard Attenborough.

- 5. Read the following: -

*‘Black Consciousness... seeks to infuse the black community with a new-found pride in themselves, their efforts, their value systems, their culture, their religion, and their outlook on life.’*

Steve Biko writing in 1971 Are there any scenes in the film which reflect the ideas in this passage ?

- 6. Tshediso Matona is a national organiser for COSAS (Congress of South African Students) and Thandi is a young woman activist in community organisations. Here are two extracts from recent interviews with them:

Tshediso: *'When I started involving myself in politics, I was BC because I had a strong feeling against whites. I thought whites were those who were oppressing us because they called us 'kaffirs' and they ill-treat us and they don't pay us living wages, so I had this anti-white feeling. But as time went on, I realised that it is the strategy of the government to divide the people in terms of their living standards: Africans were the most oppressed and the Indians and so-called Coloureds were better off. I realised that, no, whites are not our oppressors, but they're rather being used by the system. And that within the white group you can find certain individuals who are committed to the struggle...'*

Thandi: *'I was still at boarding school at the time when BC had quite a lot of support. Like, we knew about Steve Biko — I mean, he was a kind of hero. And when he was killed, it had such an impact. I see the philosophy of Black Consciousness was important, in the sense that people had been seeing whites as the best stage to develop to. Like the skin should be light to be beautiful and the hair should be straight. And that was the whole reason for Black Consciousness: for us to be able to take a pride in ourselves. But it's not an end in itself. BC can't be an end in itself.'*  
(from 'A Different Kind of War')

- a) Why did Tshediso join Black Consciousness ? How had his ideas developed ?
- b) What attracted Thandi to the philosophy of Black Consciousness ? What do you think she means when she says that, 'BC can't be an end in itself' ?
- c) Are there any scenes or views expressed in the film which reflect these ideas?

## **VIEWS OF HISTORY**

There is much argument about the history of black and white inhabitants of South Africa. In Attenborough's film numerous statements are made which draw attention to some of the issues concerned with the history of South Africa and how it is taught in schools.

For examples, from the perspective of black people:

- \* 'The only history we read was written by the white man.'
- \* 'We have to teach our children black history'.
- \* 'Before you arrived we had our own culture'.

From the Afrikaner perspective:

- \* 'We didn't colonise this country, we built it.'

History presents a reconstruction of the past. The view which emerges will depend upon the selection of sources of evidence and the interpretation placed upon them.

Below are a number of sources about the occupation of land in South Africa:

SOURCE A.

'More than three hundred years ago two population groups, equally foreign to South Africa, converged in rather small numbers on what was practically an empty country. Neither group colonised the other's country or robbed him by invasion or oppression.'

Extract from: 'Progress Through Separate Development.' Information Service of South Africa, 1968.

SOURCE B.

'the Afrikaner\* stock-farmer advanced...eastwards. It was not before 1770, at the Great Fish River, that he encountered the vanguard of the Bantu peoples who, during the course of centuries, had been migrating slowly southwards...'

\*The Dutch farmers became known as Afrikaners.

SOURCE C.

'(The Khoi Khoi) strongly insisted that we had been appropriating more and more of their land, which had been theirs all these centuries and on which they had been accustomed to let their cattle graze etc. They asked if they would be allowed to do such a thing supposing they went to Holland...'

Extract from Journal of Jan van Riebeck (leader of the expedition which in 1652 established a colonial presence at the Cape), Vol. 1 1651-1655.

SOURCE D.

'As early as 1552, Portuguese shipwrecked on south-east coast had reported that a yearly ship visited the Xhosa people to buy ivory.'

Extract from: 'Apartheid: A History' by Brian Lapping, 1987.

SOURCE E.

'Long before the coming of the first Europeans to South Africa these Southern Bantu had made their homes in good farming country as far as the southern eastern tip of Africa, while the southern tip had been inhabited, since ancient Stone Age times, by the Khoi people whom Europeans have called Hottentot and Bushmen. The Southern Bantu also built some famous kingdoms under strong leaders.'

Extract from 'Discovering Africa's Past' by Basil Davidson, 1978.

1. Look at Sources A and B

Which statement or statements best sum up the view being expressed ?

- a) Africans and Europeans arrived in South Africa at the same time.
- b) Africans lived in South Africa before the Europeans arrived.
- c) South Africa was empty when the Europeans arrived.

2. Read Source C

Which people insisted that the land 'had been theirs all these centuries ?'

3. Read Source D

Why did the Portuguese visit the coast ?

4. In what ways do Sources C and D contradict Sources A and B ?

5. Read Source E

Which of the views expressed does Basil Davidson support ? Give reasons for your answer.

6. If you were a historian researching the early settlement of South Africa, what sources of evidence would you look for ?

7. Why do you think the South African government supports the view of history put forward in sources A and B ?

## **THE SOWETO UPRISING**

SOWETO (SOuth WEst TOWnships) is an urban area of 32 square miles situated six miles outside of Johannesburg. Here the one and a half million black people who make up the workforce for the 'white' cities are forced to live. Soweto is overcrowded and lacks the basic amenities found in the areas which are reserved for white people.

On 16th June 1976 thousands of schoolchildren took to the streets. Their march was, by all accounts, carefree and jovial. Their purpose was to protest against an inferior education system. Dr. Verwoed, prime minister of South Africa from 1960 to 1966 summarised the government's policy for education when he said in 1954.

'...Natives will be taught from childhood to realise that equality with Europeans is not for them...People who believe in equality are not desirable teachers for Natives...What is the use of teaching the Bantu mathematics when he cannot use it in practice ? That idea is quite absurd.'

The Bantu Education Act of 1953 had resulted in overcrowded classes and schools, a shortage of textbooks and underqualified teachers. Above all students resented the second-rate curriculum which had been imposed on their schools.

In the months before the Soweto uprising the ideas of Black Consciousness had been taking root in the township schools. Steve Biko's philosophy of Black Consciousness reached a wide audience in May when he gave evidence for the defence in the trial of nine Black Consciousness leaders. The immediate issues which had led to their protest was the recent announcement from the Minister of Education that half of their school subjects were to be taught in Afrikaans. Afrikaans, almost entirely Dutch in origin, was the language of the original Dutch settlers and is still the official language of the ruling 'Afrikaner' government. To black people it is the language of their oppressors.

### Discussions

This uprising happened more than a year before Steve Biko's death and Donald Woods' escape. The film shows us these events almost at the end of the film, after we have seen the Woods family escaping.

What effect does this placing have on:

- a) Your understanding of apartheid ?
- b) Your view of Steve Biko ?
- c) Your view of Donald Woods ?

How would your response have been different if the sequence had been placed between the meeting of Steve Biko and Donald Woods, and the death of Steve Biko ?

This sequence was re-enacted in Zimbabwe. How would your response have been different if the film had used newsreel images of the real events instead ?

### Activities

1. Which ideas of Steve Biko and the Black Consciousness movement presented in the film do you think might have had a significant impact on the Soweto students who took part in the demonstration ?

Read these sources carefully and answer the questions which follow:

SOURCE A.

'I did not hear the police give any order to disperse before they threw tear-gas canisters into the crowd of singing schoolchildren. The children scattered in all directions. The pupils then regrouped and when the police charged again, they threw stones at the police. The police then fired a few shots, some in the air, the others into the ground. I saw four schoolchildren fall to the ground'.

Rand Daily Mail reporter quoted in 'Black Review', 1975-6

SOURCE B.

'If the police had enough men available on the 16th and used sufficient force - irrespective of the number being killed - we could have stopped them. I'm not going to go into if we had killed 1,000 or 10,000 that day - I'm saying if we used enough force we could have stopped the riots in Soweto... It is my opinion some of our officers were dragging their feet. They were not scared but they were reluctant. ..Talk was out of the question. You must realise that we were dealing with black people, we are dealing with a very emotional person...when they are out of control they are completely out of control.

The only way you can get them under control is to use force - more force than they can take.

if it's necessary to shoot a hundred to get the situation under complete control, do so.

Brigadier Swanepoel in The Guardian 16.6.86. He had been in charge of police in Soweto on June 16th 1976.

2. Do these sources support or contradict the views of events in Soweto shown in the film. Give reasons for your answer.
3. As a Soweto school student in 1976 you may have had to decide whether to join the march on June 16th. What arguments might you have used in explaining your decision to a friend ?
4. What reasons do you think there are for choosing to end the film with the Soweto uprising on June 16th 1976 ?

## “CRY FREEDOM” - MEANING THROUGH IMAGES

If you look back at the work that you did on the difference between a film and a political text, then one of the ideas that you may have had was that film tells its story, then creates its meaning through images and sequences of images. During the study guide, you will already have done some work on how the film conveyed meaning through images. What follows are some exercises on particular key scenes of the film, often related to some of the themes that have been dealt with already.

### 1. THE FIRST MEETING BETWEEN BIKO AND WOODS

- a) In your own words describe the first few seconds of the meeting between Biko and Woods.
- b) How would you describe their opening words to each other ?
- c) In what way are we made aware of the fact that the meeting is taking place in Biko's territory ? Would the scene be different if this first meeting took place in Woods' office at the newspaper ? In what ways would the scene be different ?
- d) At no time does anyone else enter the room with Woods and Biko. Does this intensify the isolation/strangeness of the meeting ?
- e) In his book, Woods describes Biko as the first black African who treated him (Woods) as an equal. Is this a comment on Woods or on Biko ? How does this scene help to establish Biko's character's attitude towards Woods ?
- f) Biko questions Woods' sense of his own 'liberations' - how does he do this in this scene ?

### 2. PEOPLE IN STRUGGLE

“CRY FREEDOM” shows us the effects of apartheid in South Africa and the ways in which different people have struggled against it.

#### DONALD WOODS

- i) At the start of the film, how is Donald Woods working against apartheid ? How effective do you think his activities are ?
- a) How is Donald Woods' view of apartheid changed by meeting Steve Biko ?
- b) What makes Donald Woods decide to leave South Africa ? How does he carry on the struggle against apartheid ?
- c) Donald Woods puts himself and his family at great risk to tell the world about Steve Biko.
- d) What do you think of Donald Woods' response to apartheid ?
- e) What else could he have done ?
- f) In his position what would you have done ?

## STEVE BIKO

ii) What do we learn from the film about Steve Biko's views on apartheid and the struggle against it ? What do we learn about the Black Consciousness Movement ? How are his views different from those of Donald Woods ?

- a) Do Steve Biko's views change as a result of meeting Donald Woods ?
- b) How does Steve Biko keep up the struggle against apartheid despite the restrictions placed upon him ?
- c) Steve Biko faced arrest, torture and death rather than give up his struggle.
- d) What do you think of his response to apartheid ?
- e) What else could he have done ?
- f) In his position, what could you have done ?

## iii) OTHER RESPONSES TO APARTHEID

- a) What other examples are there in the film of people fighting against apartheid ?
- b) In what other ways are people in South Africa today fighting against the system ? Are their methods more or less effective than those we see in "Cry Freedom" ?
- c) What have people outside South Africa done to end apartheid ? Have you, your friends or your family been involved in these actions ? How effective do you think these activities can be ?

## 3. THE SEARCH OF BIKO'S HOUSE

In this scene we have a rare sight of Biko and his wife Ntsiki together. How would you interpret this relationship ? How important is she to his work ? How does Biko's treatment of the police help us to understand him as a person ? How does the search of the house help us to understand the relations between white authority and Black Consciousness ?

## 4. THE FUNERAL OF BIKO

The funeral of Biko is an occasion when we can clearly see the perspective through which the film operates. Through whose eyes are we watching the funeral ? The words to the song sung by all those attending the funeral is explained to a white woman by Donald Woods. For whose benefit is the translation ? Does this indicate to you the perception of the audiences for the film "Cry Freedom" ? During the funeral there is a lone white woman on the platform. Who is she ? Is it important to know who she may be ? Or is her presence saying something else ?

## 5. THE WOODS FAMILY ON THE BEACH

Earlier in the film, Biko challenges Woods about his liberalism and the extent to which Woods would go for his beliefs, the extent to which Woods would make sacrifices (both personal as well as material) in his work towards a better South Africa. In the scene of the Woods family on the beach, how does the organisation of the scene (the sequence of images) make us aware of the position of the Woods family in “White South African” society ?

What comments can you make about the reaction of Wendy Woods to the news that Donald brings ? Is her reaction consistent with the Wendy Woods we have seen in earlier scenes ? Or is her reaction part of the general language of dominant films in their representation of Women ? What is the position of the children of Donald and Wendy Woods in the film ? Do we see them being consulted ? Do we see them as being a part of the family or merely as members of the family — minor members ?

## 6. THE ENDING

After we have seen the Woods family escaping, a list is superimposed on the screen. It lists the names of those who have died in police detention in South Africa. The list includes Steve Biko.

Why do you think this list is included in the film ?

Why is it placed at the end of the film ?

Why is it superimposed over shots of the African countryside ?

Consider the overall effect of the way true events have been selected, re-enacted and organised to make “Cry Freedom”.

What do you think has been the overall purpose of the film ?

What response are we invited to make to the things we have seen ?

Do you think the film has been successful ?

## FURTHER ACTIVITIES

1. The film opens with a police raid on Crossroads. Find out what you can about Crossroads, where it is situated; why people live there; their housing and living conditions.

Why does Crossroads suffer police raids, and how have the people there resisted attempts to move them ?

2. *'Our true leaders have been banned and imprisoned on Robben Island'* - Steve Biko in the courtroom scene.

Which leaders does he refer to ? Try to find out why these leaders were banned and imprisoned.

*'A Banned Person in South Africa ceased publicly to exist. Effectively you are imprisoned in your own home and forced to act as your own gaoler. In addition, you may not be quoted by name in the media. You are forbidden to write anything - even in a private journal. Apart from members of your immediate family, you are not allowed to be with more than one other person at a time... Lastly, you may not travel outside your Banning Area, normally the few square miles of the district in which you live.'* - Donald Woods. What does the film show us about how this works and the difficulties of enforcing it ?

3. Lesotho is an independent country surrounded by South Africa. Find out how Lesotho has kept its independence. What particular problems does Lesotho face, given its geographical position ?

4. In what ways is Steve Biko's death as shown in the film a judgement about the system of apartheid in South Africa?

5. In what other circumstances are people prepared to struggle and suffer for causes they believe in ? What do you think of these people and what they are doing ? What do you feel strongly about ? What are you prepared to do about these issues ? Would you be prepared to do as Steve Biko, Donald Woods, the children of Soweto and others have done for a cause you believed in ?

6. What do you think the film is saying about the way forward in South Africa How is this message put across ?

7. Why do you think this film might be banned in South Africa ?

## ADDITIONAL READING — SOME SUGGESTIONS

Date of original publication is given after the current publisher.

*Cry Freedom* by Oscar-winning screenwriter John Briley. This is John Briley's novelisation of his screenplay. The book combines the powerful stories of Steve Biko, young, black political activist and his friend Donald Woods, affluent, white liberal newspaper editor who took up his cause after his death.

*Biko* by Donald Woods. *Biko* is the book which Donald Woods smuggled out of South Africa, risking his life. It is Woods' biography of his friend who died while under custody of the Security Police. To coincide with the film, Penguin are publishing an updated, new edition, containing additional material by Donald Woods which brings South Africa's tragic story up-to-date.

*Asking For Trouble* by Donald Woods. This is Woods' autobiography: 'Why was I, a fifth-generation white South African, editor for 12 years of one of the country's longest-established newspapers, escaping in disguise in fear of political police?' Woods had waged a verbal war against the government for many years; the death of Steve Biko, Woods' interest in the inquest, together with personal attacks on himself and his family, forced him to flee the country. In this new edition, Donald Woods has written a new introduction drawing specific parallels between the real participants in the drama and those in the film.

*Filming With Attenborough* by Donald Woods. Donald Woods is in a unique position. It is rare that the subject of a film can be intimately involved in the making of the film itself. Donald and Wendy Woods were on location with Sir Richard Attenborough, the actors and the crew during the making of the film. This is his account of working with one of the world's foremost producers and directors on his own life story.

## SOWETO UPRISING, EDUCATION, HISTORY

*The Child Is Not Dead: Youth Resistance in South Africa, 1976-1987*; Harries, Diski, Brown (ILEA/BDAF 1986)  
A textbook containing a large quantity of source material and photographs, plus exercises (upper secondary/tertiary). It focusses on Bantu education and resistance from the Soweto Uprising to the present.

*A Dry White Season*; Andre Brink (Flamingo, 1979)  
Novel portraying the gradual disintegration of a white schoolteacher's life as he tries to uncover the truth about his friend's death in police custody. Relevant to Woods' experience in the film.

A History of South Africa; Holmes & West (Leeds Development Education Centre, 1986)

Humanities active learning teaching pack for upper secondary. Consists of four booklets

on 1837, 1939, 1976 (Soweto Uprising) and 1986.

A New History of Southern Africa; Neil Parsons (Macmillan, 1982)

Textbook for schools which begins in the late Stone Age and finishes in the 1960s. It contains many extracts and illustrations, and puts the African rather than the European at the centre of the stage.

A Ride On The Whirlwind; Siphosiphiso Sepaluma (Heinemann African Writers Series, 1981)

Novel set in Soweto at the time of the 1976 uprising which tells the story of a group of student activists who have been forced to go into hiding.

Two Dogs and Freedom: Children of the Townships Speak Out; The Open School (Ravan Press, 1986)

Writings and drawings by young school students on the situation in the townships.

Whirlwind Before the Storm; Brooks & Brickhill (IDAF, 1980)

A detailed study of the origins and development of the 1976 uprising in Soweto and the rest of South Africa. Based on extensive contemporary research and interviews.

Year of Fire, Year of Ash - the Soweto Revolt; Roots of a Revolution ?;

Baruch Hirson (Zed Press, 1979)

A study of the history of black education, the emergence of the Black Consciousness

Movement, and the 1976 revolt.

## STEVE BIKO

I Write What I Like; Steve Biko (Heinemann African Writers Series, 1978)

Collected writings and speeches which define Black Consciousness and cover a wide range of issues.

No. 46 Steve Biko; Hilda Bernstein (IDAF' 1978)

Focusses on the reaction to Biko's death and contains the inquest testimony.