

cial rites and holidays); and esoteric-private (reflected in such traditions as domestic folk arts, musical instrument making, jokes, proverbs, and medicinal remedies).

The chapter on "Black Outlooks" maintains that in spite of the prevailing white view of Gary as a failed city, the most common black middle-class narrative genre is the autobiographical "success story." Preachers, mill workers, businessmen, a quiltmaker—all tell of overcoming great odds and discovering creative outlets for their talents, often outside their regular vocation. Another common theme is Gary's political redemption as a result of Richard G. Hatcher's election as mayor. "These Garyites exhibit perhaps the strongest sense of attachment to place of any of the Region's people," Dorson concluded, "for they are staying put" (p. 212).

Dorson's daring book blurs the distinctions between folklore, history, sociology, and popular culture. While not ignoring tales of vanishing hitchhikers, victims of the evil eye, and ghostly faces appearing at the top of "a heat," Dorson concentrated on contemporary attitudes about crime, assimilation, and the hatefulness of industrial work. Some historians might criticize his method of recording informant assertions without much attempt to separate myth from reality. This is not an exhaustive account of race, ethnicity, work habits, or crime in northwest Indiana; but Dorson's self-styled "foray" into "De Region" yielded a rich harvest of information. Skeptics might ask whether all this is really folklore, but Dorson's explanations are brilliantly convincing.

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When The Truth Is Told: A History of Black Women's Culture and Community in Indiana, 1875-1950. By Darlene Clark Hine. (Indianapolis: National Council of Negro Women, Indianapolis Section, 1981. Pp. 90. Illustrations, notes, appendixes. Paperbound, \$9.00.)

When The Truth Is Told is a book much too small for its very broad title. To attempt to compress seventy-five years of the history of black women in Indiana into eighty-three pages of narrative was from its inception an impractical effort; the result of Darlene Clark Hine's attempt is, consequently, decidedly inadequate. What purports to be a history of Indiana black women is, in fact, narrowly focused on Indianapolis and, more particularly, on that city's club and church women. Women in other parts of the state and women who, for what-

ever reason, eschewed club alliances or shunned church leadership roles are largely ignored. The occasional references to women in other parts of the state, even the chapter devoted to Sally Stewart of Evansville, do not sufficiently expand the book's focus to qualify it as a "history of Black women's culture and community in Indiana." The parochialism of the book is perhaps understandable since it was commissioned by the Indianapolis section of the National Council of Negro Women. This fact does not, however, exempt the historian from fidelity to the book's title. While *When The Truth Is Told* is interesting to read, its narrowness misses much of the true spirit of black women's culture and community—that which is better represented by housewives, mothers, beauticians, domestic workers, clerks, postal workers, and other non-joiners than by the membership of select, often elitist, clubs.

Because of a paucity of source materials, Hine's topic is admittedly difficult to research. Perhaps this fact explains her excessive reliance on a limited number of materials from the National Council of Negro Women collections of memoirs and records. It does not, however, explain her failure to include women from areas outside central Indiana in her interviews. Surprisingly, few newspaper references are cited as sources and only in the chapter on Sally Stewart are there citations from non-Indianapolis papers. The under-utilization of black newspapers as sources is especially puzzling. Neither the sources cited nor the book's content support the author's claim of having travelled "the length and breadth of Indiana" to research it.

An especially troubling aspect of the book is its failure to integrate the history of black women in Indiana into the historical mainstream of the seventy-five years it covers. The post-World War I migrations of blacks from the South, for example, are only briefly mentioned. The Depression, World Wars I and II, the New Deal, politics, civil rights—all are similarly glossed over. For example, there is scant notice of the women who went to work in defense plants and steel mills during World War II and, in their own way, ushered in a new era of non-domestic employment outside the home and significantly affected the cultural and economic structure of the black community.

When the Truth Is Told is information, not history. Yet it represents an initial entry into a sorely neglected area of historical inquiry. It is to be hoped that Hine's effort may serve as a point of departure for a more thoroughly researched work on this important subject.

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