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index. Missing from the bibliography is one book that should probably be cited and that includes oral history material from prominent Nisei, *Okage Sama De: The Japanese in Hawaii* by Dorothy Hazama and Jane Komeiji (Honolulu: Bess Press, 1984). All in all, *Americanization, Acculturation, and Ethnic Identity* is an excellent and focused contribution to the study of Japanese Americans and is a reminder that this stereotyped "model minority" suffered decades of racial discrimination without much complaint and persevered quietly (Governor George Ariyoshi's campaign motto in the 1970s was "quiet but effective"), steadily, and surely in Hawaii to achieve a remarkable public dominance by the second half of the twentieth century.

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Jesus Salvador Trevino. *The Fabulous Sinkhole and Other Stories.* (Houston, TX: Arte Publico Press, 1995) 176 pp., \$9.95 paper.

This collection is aptly titled, for it *is* fabulous and a pure delight to read. Film director and writer Jesus Salvador Trevino is a worthy successor to such Chicano luminaries as Mario Suarez and Rolando Hinojosa with his creation of microcosm of a Mexican American community—Arroyo Grande, Texas. His blending of the real with the magical and the surreal along with a whimsical tone also links him to Ron Arias. The title story gives the reader an introduction to the collection of six interrelated tales since main characters in all the stories are observers of the sinkhole, and all the objects that float to the surface provide catalysts for plots in others.

The Fabulous Sinkhole is playful and full of wonderfully quirky characters, including Chicano authors who show up to marvel at the increasingly large hole. Members of the crowd take away things that float to the surface that are peculiarly useful to them. For example, a twelve-year-old aspiring writer fishes out a 1965 model Smith-Corona typewriter, which provides a frame for the story "An Unusual Malady." The reporter who is sent to cover the event retrieves a fountain pen, and he and his pen show up many years later in Arizona in the final story, "The Great Pyramid of Aztlan." The most unusual item is a 1949 Chevrolet Fleetline which appears in the tale titled "Attack of the Lowrider Zombies," a splendidly imaginative piece in which Latino cinema stereotypes arise from the dead and proceed to murder the movie executives who have been dehumanized them for decades. "Last Night of the Mariachi" provides a link to the past as it shows changes in the cultural tastes in Arroyo Grande. Juan Alaniz, who takes a silver dollar from the sinkhole is a musician who has

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played traditional music at a local bar for thirty-two years. He and his *conjunto* are fired in favor of more contemporary, younger musicians. During the group's last performance, all the ghosts of the great Mexican musicians and singers show up to pay tribute. The tale ends as Juan puts the silver dollar in the tip fishbowl for the new musicians.

Trevino's work starts off gently with a warm picture of quaint characters in a Chicano community, but during the course of the collection revs up to the point of full blown social satire when he reaches "The Great Pyramid of Aztlan." This delightfully funny story is about a pyramid scheme, literally and figuratively, as a group of Chicanos seek federal funding to construct a monument to their heritage in the Arizona desert. So many politicians, government funding agencies, philanthropic groups, and even foreign governments latch on to the seemingly innocuous and socially bland enterprise that it winds up creating a worldwide sensation, causing international focus on the Mexican-Americans: "Before the *piramide*, no one knew who or what Chicanos were. Now, we have twenty reps in congress and a half-dozen senators." The tale and the collection end on a note of optimism as the pyramid's creator, aptly name Zapata, muses that the pyramid "has shown what we can do with our own institutions. It's allowed us to get someplace we hadn't been before."

The Fabulous Sinkhole ranges from the quaint, humorous, and gentle, to the fantastic, satirical, and ironic. It is a rich, well-written, and brilliantly conceived view of a microcosm of Chicano life in the late twentieth century.

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William H. Tucker. *The Science and Politics of Racial Research*. (Urbana and Chicago: University of Illinois Press, 1994).

Since there is usually a two year period of time that elapses between the acceptance of a manuscript by a university press and its publication, we must commend William H. Tucker, who is an associate professor of psychology at Rutgers University, in his anticipation of contemporary controversies in reference to the relative abilities of *racas*. Tucker argues that there is continuity in the thought of racists, which over the past two centuries include anthropometricians, eugenicists, and segregationists. "The imprimatur of science," Tucker argues cogently, "has been offered to justify, first slavery and, later, segregation, nativism, socio-political inequality, class subordination, poverty, and the general futility of social and economic reform." For Tucker, the attempt to demonstrate that one race is genetically "less intelligent than others has been scientifically valueless and socially harmful." Scientific research